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# THE CIPHER

## In the Plays, and on the Tombstone;

BY

IGNATIUS DONNELLY.

Author of "ATLANTIS," "RAGNARÖK," "THE GREAT CRYPTOGRAM," "CÆSAR'S COLUMN," "THE GOLDEN BOTTLE," Etc.

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"Good Frend for Jesus SAKE forbeare
To diGG T-E Dust Enclo-Ased HE.Re.
T
Blese be T-E Man Y spares T-Es Stones
T
And curst be He Y moves my Bones."

---

"Everything is subtile till it be conceived."
Bacon's Promus.

"Shakespeare's life is a fine mystery. I tremble every day lest something should turn up."
CHARLES DICKENS.

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MINNEAPOLIS, MINN.
THE VERULAM PUBLISHING COMPANY
1899.

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by
IGNATIUS DONNELLY.

TO MY DEAR WIFE,

MARION,

THIS BOOK IS MOST AFFECTIONATELY

DEDICATED.

# PREFACE.

I almost feel as if I should apologize for presenting this book to the public.

There are figures enough in it to "make mad the guilty and appal the free." I fear I shall have to say, to the average reader, as Worcester said to Hotspur:

> "You apprehend a world of figures here,
> But not the form of what you should attend."

To many this work will appear as tempting as a table of logarithms; and they will refuse to pursue the riddle farther than the opening pages. They will say to themselves:—it is a herring,—full of bones.

I know how delightful it is to read a fascinating novel—to float in a golden gondola, down the stream of delicious romance, over the ripples of incident, amid the roseate hues of poetry; and to ask one to turn from this to 753+167+29=== *"the,"* etc., is asking a great deal.

And yet through this thorny and stony path, with its brambles and thistles, we advance into a new world,—more glorious than all the novels ever written.

The key may be old and rusty and complex; but if it opens Aladdin's treasure cavern, from whose spoils one can purchase all the delights of the world, who will complain if he has to soil his fingers by inserting that key in the lock?

The stores of history, biography, poetry and philosophy, buried by Francis Bacon in the thousand pages of the Shakespeare Folio, of 1623, are, today, the greatest treasure in the world, more precious than all the jewels of Aladdin.

And so I beg the reader to patiently advance through the thistles and the cockle-burrs, and help us settle the great, and long-enduring controversy, as to whether the immortal plays were written by the play-actor of Stratford, or by the greatest intellect that ever appeared on this theater of human action—the transcendent Francis Bacon.

I. D.

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THE END.

# BOOK ONE.

## THE CIPHER ON THE TOMBSTONE.

## CHAPTER I.

### *Mr. Black's Article.*

In the *North American Review,* for October, 1887, there appeared an article, from the pen of Mr. Hugh Black, of Kincardine, Ontario, entitled *"Bacon's Claim and Shakespeare's 'Aye',"* or *"Fra Ba Wrt Ear Ay."*

In this article Mr. Black quoted from Knight's Edition of Shakespeare's Works, the following epitaph from the tomb-stone over Shakespeare's grave:

"Good Frend for Jesus SAKE forbeare

To diGG T-E Dust Enclo-Ased HE.Re.

T

Blese be T-E Man Y spares T-Es Stones

T

And curst be He Y moves my Bones."

It occurred to Mr. Black that there might be some relation or connection between the strange mixture of large and small letters, in this inscription, and the bi-literal cipher alphabet, invented by Francis Bacon, Lord Verulam, in his youth, in Paris; and set forth in his work, *De Augmentis.* That cipher-alphabet, as its name, bi-literal, implies, depends upon the commingling of two sets

of different letters, whether these be "Roman and Italic," or simply "two other common alphabets," distinguished by a difference in the size of the letters or their shape.

A strict application of the Baconian bi-literal cipher to the above inscription, over Shakespeare's grave, by placing a letter *a* under the small letters, and a letter *b* under the large letters, as directed in the *De Augmentis*, brought out, as Mr. Black showed, the following symbols of the bi-literal alphabet:

baaab aaaaa aabaa aabbb baaaa
aaaab aaaaa babba aabaa aabaa abbba
baaaa aabab baaba aaaaa babab aaaaa
baaaa aaaaa babaa aaaaa baaaa

Mr. Black says:

"Two things will be noticed that give evidence of design; first, there are no letters left over; second, the combinations are all significant, that is, they all stand for letters in Bacon's bi-literal alphabet, although the number of possible combinations is thirty-two, and the number used in the alphabet only twenty-four. Referring to the alphabet, the twenty-two groups are found to stand for the following twenty-two letters:

SAEHR
BAYEEP
RETAXA
RAWAR"

Mr. Black proceeded to call attention to the fact that the letters above a line which he drew, as given, spelled *Shaxpere* and from the other letters he constructed the

fragments of words, which gave title to his article, *"Fra Ba wrt ear ay,"* which form, he says, suggestive parts of the sentence: *"Francis Bacon wrote Shakespeare's Plays."*

To the public mind, however, while the results obtained were curious, they did not prove satisfactory. Shakespeare was never known to write his name Shaxpere. His own signatures give the spelling as *Shakspere,* which doubtless had the sound of *Shaxpere,* as is shown by contemporary documents. Moreover it was evident that if Bacon had inserted a claim of authorship, in cipher, in the inscription on Shakspere's tomb-stone, he would not have been content to put it forth in such an enigmatical form as, *"Fra Ba wrt ear ay."* Having penetrated through the cipher, the expert would naturally expect to find, and would be entitled to find, a coherent and complete sentence; and Mr. Black having failed to elaborate such a sentence, his discovery was discredited; and he did not even receive the credit to which he was justly entitled, as the first man, in the space of two hundred and seventy-one years, who had perceived a relationship between Bacon's cipher and the inscription on Shakspere's tomb-stone at Stratford.

## CHAPTER II.

### *Was there such a bi-literal inscription?*

When the article, written by Mr. Black, appeared in *The North American Review,* it was at once met by the objection, that in the inscription upon the stone, which now rests over Shakspere's grave, there was no such commingling of large and small letters, as stated in Mr. Black's paper; and hence there was no cipher in it.

This is true. The inscription on the present grave-stone is as follows:

"GOOD FREND FOR JESVS SAKE FORBEARE,

TO DIGG THE DVST ENCLOASED HEARE!

BLESE BE E Y MAN T Y SPARES THES STONES,

AND CVRST BE HE T Y MOVES MY BONES."

There is, of course, no possibility of applying Lord Bacon's bi-literal cipher to this stone, for all the letters are of the same size and character; and the bi-literal cipher, as its name indicates, depends upon a mixture of two different kinds of letters.

But these critics did not seem to know that *the stone*

*now over the grave is not the stone placed there at the time of Shakspere's death.*

This is clearly established by that high authority, J. O. Halliwell-Phillips, in his "*Outlines of the Life of Shakespeare,*" p. 173. He says:

"The honors of repose, which have thus far been conceded to the poet's remains, have not been extended to the tomb-stone. The latter had, by the middle of the last century, sunk below the level of the floor, and, about fifty years ago, had become so much decayed as to suggest a vandalic order for its removal, and in its stead, *to place a new slab,* one which marks certainly the locality of Shakespeare's grave, and continues the record of the farewell lines, but indicates nothing more. The original memorial has wandered from its allotted station no one can tell whither,—a sacrifice to the insane worship of prosaic neatness, that mischievous demon whose votaries have practically destroyed so many of the priceless relics of ancient England and her gifted sons."

It being established, therefore, that the present stone is not the one originally placed over the grave, the question arises,—did the latter contain such a mixture of small and large letters, as is represented in Mr. Black's article?

There can be no doubt upon that point.

In Edmond Malone's edition of "The Plays and Poems of William Shakspere," published after his death, in 1821, the author says (Vol. II, p. 506):

"On his grave stone, underneath, is the following inscription, expressed, as Mr. Steevens observes, in an *uncouth mixture of small and capital letters.*"

This is conclusive as to the bi-literal character of the original inscription. We not only have the statement

of Mr. Steevens that the inscription contains "an uncouth mixture of small and capital letters," but we have the fact further confirmed by the observation of Mr. Malone. And I need scarcely add that no commentators of Shakespeare, of their period, stood higher in public esteem, for pains-taking accuracy than Malone and Steevens.

## CHAPTER III.

*Was the Original Stone Contemporary With Shakspere's Death?*

There is no reason to doubt that the original grave-stone, with the bi-literal inscription, dated back to the time of Shakspere's death and burial.

Charles Knight, in his Biography of Shakspere, page 542, quotes the testimony of a witness who writes forty years after Shakspere's death, showing that the stone, with its inscription, was in existence at that time. He says:

"In a plate to Dugdale's "*Antiquities of Warwickshire,*" first published in 1656, we have a representation of Shakspere's tomb, with the following: 'Neare the wall where this monument is erected lyeth a plain free-stone, underneath which his body is buried, with this epitaph,

'Good frend,'" etc.

Knight also quotes the testimony of a gentleman named Dowdall, who writes from Warwickshire in 1693. After describing the monument, on the side of the church, erected to the memory of Shakspere, and giving the inscription upon the face of it, Mr. Dowdall says:

"Near the wall where this monument is erected lies the plain free-stone, underneath which his body is buried, with this epitaph, *made by himself a little before his death.*"

He then gives the epitaph, and subsequently adds:

"Not one for fear of the curse above-said dare touch his grave-stone, though his wife and daughters did earnestly desire to be laid in the same grave with him."

Mrs. Shakspere died in 1623, seven years after the death of her husband. It thus apppears, according to the tradition received by Mr. Dowdall, on his visit to Stratford, that not only was it believed that Shakspere himself wrote the epitaph; but that the inscribed stone was in existence seven years after his death, and that the curse was sufficient to prevent Mrs. Shakespere from being buried in the same grave with her husband.

It must be remembered that when *"Dugdale's Antiquities of Warwickshire"* was published, in 1656, Shakspere's daughter, Susanna, had been dead but seven years; and his second daughter, Judith, was still living. And when Dowdall repeated the tradition, that Shakspere had written the verses on the grave-stone, Shakspere's granddaughter, Elizabeth Barnard, had been dead only twenty-three years.

Indeed, it has never been doubted that the grave-stone dated back to the time of Shakspere's burial; and the fact that Shakspere wrote the epitaph inscribed upon it has never been questioned until late years. Dowdall states that the authority for his statements was the clerk of the church; he says:

"The clarke that shew'd me this church is above 80 years old."

He must have been, therefore, three years old when Shakspere died: and the information he gave Dowdall was consequently rather the testimony of a contemporary than the repetition of a vague tradition.

Halliwell-Phillips, (page 172, of *The Outlines*), after quoting the words of the inscription, ("Good Friend," etc.), refers to them as "lines which a well supported tradition assigns to the pen of Shakspere himself."

## CHAPTER IV.

### *What Was the Inscription?*

Having, as I trust, established that there was a gravestone anterior to the present one; that it dated back to the time of Shakspere's burial; that the inscription upon it was believed to have been written by Shakspere himself; and that it was bi-literal in its character, and "an uncouth mixture of large and small letters;" let us next ascertain what was the precise form of the inscription, for upon that the cipher, if there is one, must depend.

And here again we are fortunate enough to have the testimony of those reliable antiquarians, and commentators on Shakspere, Edmond Malone and George Steevens.

Both having agreed, as they tell us, that the inscription contained an "uncouth mixture of large and small letters," it followed, as a matter of course, that their attention, being thus attracted to that fact, they would give the details of that admixture with reasonable accuracy. And that they had every opportunity to examine the original stone, long before it was removed, there can be no doubt. George Steevens was born at Stepney, May 10th, 1736,—one hundred and twenty years after

Shakspere's death—and Edmond Malone was born at Dublin five years later. Steevens published part of the Shakspere plays in 1766, and died in 1800. Malone began his study of the plays in 1778; published his Supplement to Johnson and Steevens' edition of Shakespeare in 1780; and died in 1812.

I quote their version of the bi-literal inscription from editions published prior to the removal of the original stone.

Malone gives it, in the edition of 1821, already referred to, (vol. 11, p. 506), as follows:

"Good Frend for Iesus SAKE forbeare

To digg T-E Dust EncloAsed HE.Re.

T

Blese be T-E Man Y spares T-Es Stones

T

And curst be He Y moves my bones."

Mr. Steevens, in the edition, in nine volumes, published in 1811, by J. Nichols and Son, (the first edition of the same work was in 1773,) in volume 1, p. xix, gives precisely the same arrangement of the words as to the large and small letters:—the only difference is that he spells the second word "Friend," instead of "Frend." There is no doubt that on the original stone it was "Frend." One would more naturally err by spelling a word correctly where it was spelled incorrectly, than he would fall into the opposite error, of misspelling a word already properly spelled.

We turn to Charles Knight's Biography of Shakspere, (he so spells the name,—copying it from the poet's sig-

natures), and we find the inscription (page 542), given as follows:

"Good Frend for Jesus SAKE forbeare

To diGG T-E Dust Enclo-Ased HERe

T

Blese be T-E Man Y spares T-Es Stones

T

And curst be He Y moves my bones."

Knight was born in 1791, and his Biography of Shakspere was first published in 1842, shortly after the original grave-stone had been removed; but as he had been engaged for many years in collecting materials for that work, there is no doubt that his version of the inscription was copied, by himself directly from the original stone.

It will be observed that he gives the word "friend" in the same form that Malone did,—"Frend." It will be seen hereafter that this spelling is necessary to the cipher-sentence.

He differs, however, in some particulars, from both Steevens and Malone.

In the first place, they give the word "digg" in the second line as composed of capitals of two sizes, thus "diGG:" while Knight prints it in letters of the same size throughout, thus:—"digg." In the version of Malone and Steevens there are in the inscription letters of three different sizes: (1) the body of the text represents one size; (2) the two letters "GG," in "digg," a second size; (3) while the initial letters of words like "Jesus," "EncloAsed," etc., and the words "SAKE" and the first three letters of "HERe," and the compound

T

symbols "T-E" and "Y," appear in still larger-sized letters.

Knight failed to perceive that the letters "GG" in "digg," were larger than the letters composing the body of the inscription; but as they were not as large as the "T-E's," etc., he set them down as belonging to the same size as the bulk of the inscription. He, of course, had no suspicion that there was such a thing as a cipher in the inscription:—if he had he would have noticed the fact that while the two "GG's" were smaller than the largest letters, they were larger than the smallest. But I think the reader will agree with me that Malone and Steevens could not have given these two "GG's" as larger than the body of the text, if they had not been so. To do this they would have had to *invent something;* while Knight simply *overlooked something.* To invent implies design, a purpose;—none of these copyists of the inscription suspected a cipher;—therefore they had no reason to misrepresent it. But to fail to see or note a difference between three sizes of letters is perfectly compatible with intentional accuracy. And the reader will find that this distinction, this rendering of the two GG's, in "digg," as larger letters, is necessary to the working out of the cipher. And it was probably because Mr. Black followed Knight, instead of the older copyists, that he failed to elaborate the cipher sentence contained in the inscription.

But there is another particular wherein Knight's copy differs from that of Malone or Steevens. All three agree that the last word of the second line stood upon the original grave-stone thus:

"H E Re."

But Knight inserts a period between "H E" and "Re," thus:

"H E. Re.";

and he also places another period after the "Re," so that the word stands:

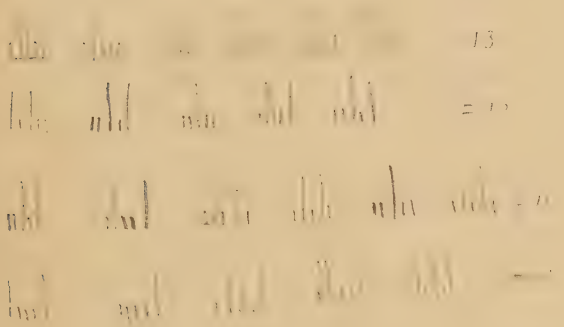
"H E. Re."

The presence of a period in the middle of a word must have seemed to Steevens and Malone so extraordinary, so *outre*, so unheard-of, that they concluded it was a defect in the stone, or an accident caused by the ignorance of the stone-mason, and therefore did not copy it. They recognized "the uncouth mixture of large and small letters," but they could not believe that the writer of any inscription could purposely divide the word *here* into "*he*" and "*re*," separated by a period. But we shall see hereafter that the insertion of this period was not only an intentional part of the original inscription, but that it was necessary to the working out of the cryptic message contained in it.

It will be observed that the stone-mason of Stratford, when he carved the inscription on the present gravestone, did not adhere to the original, either in the form or the arrangement of the letters. He, however, spelled *friend* in the first line "FREND," thereby confirming the version of Steevens and Malone in that particular. And when he came to the word "H E. Re." he either observed the period, or noticed a widening or separation between the letters E and R, and supposing that something was missing, he inserted an A in the place of the

period, and carved the word thus, "HE ARE." He also changed the form of the compound letter T—E, standing for "the" into T—IE; and when he came to "T—E
E
Man," in the third line, he altered it into "Y MAN." He also punctuated it differently from the original, the first punctuation being an important matter to the working out of the cipher, as will be seen hereafter. In Steevens' and Malone's copies there are no punctuation marks, and in Knight's none but a period at the end of the second line, and another at the end of the fourth line, besides that mysterious period in the middle of the word "HE.Re."

Knight also differs from Malone in omitting the dash between "o" and "A" in "encloased;" which Malone gives, as I have shown, thus: "Enclo—Ased." We shall see hereafter that that dash is an important detail.



## CHAPTER V.

### *Is There a Cipher in the Inscription?*

Having demonstrated (1) that there was a bi-literal inscription on the original grave-stone; (2) that it dated back to the time of Shakspere's burial; (3) that tradition ascribed it to Shakspere himself; and having shown (4) what the inscription actually was; we come now to another inquiry: (5) are there any evidences that the original bi-literial epitaph contained a cipher?

It is, in itself, a singular inscription. It does not contain the poet's name, or any reference to him. Knight says, (*Biography*, p. 542):

"It is very remarkable, we think, that this plain free-stone does not bear the name of Shakspere—has nothing to establish the fact that the stone originally belonged to the grave. We apprehend that during the period that elapsed between his death and the setting-up of the monument, a stone was temporarily placed over the grave; and that the warning not to touch the bones was the stone-mason's invention, to secure their reverence till a fitting monument should be prepared, if the stone were not ready in his yard to serve for any other grave."

It would, however, appear reasonable to suppose that, if any considerable interval of time elapsed between

Shakspere's burial and the erection of his monument, any stone placed over his grave, to identify it, would, at least, have contained his name. A grave-stone without a name would be a very insufficient means to identify the mortal remains of any one.

No stone of a similar character, contemporaneous with or anterior to the time of Shakspere, has ever been found. Halliwell-Phillips refers to one mentioned in Stowe's Survey of London, with the same verses, dated eighty-four years after Shakspere's death, to wit, in 1700 (see *Outlines*, page 306); and he called upon the curious in such matters to make inquiry and ascertain and report to him whether any stone, with the same inscription, prior to, or contemporary with Shakspere, had been found. No such information, so far as I am informed, was ever forthcoming; and this is a sufficient answer to Knight's suggestion that the stone-mason had the stone ready for any grave.

Neither is it probable that any village stone-mason composed the lines of the epitaph, for although it falls far below the genius of the author of *Hamlet* or *Lear*, it is nevertheless complete, as a metrical composition, in rhythm and rhyme, and it expresses what it has to say tersely and strongly. Any one who has examined the ancient epitaphs in English country church-yards will not be ready to accept the theory that the stone-mason of Stratford was the author of these lines.

Neither is any such belief consonant with the traditions of Stratford, that the lines were written by Shakspere himself; and that he wrote them for his tombstone, because he feared that his bones might be taken up, at some future time, and thrown into the dreadful charnal house,

of which he had a great horror. And if the curse had been the work of the stone-mason, would its terrors have prevented the wife and daughters of Shakspere from being buried in the same grave with him?

Now let us consider whether the inscription, as it stood on the original grave-stone, gave any evidences of containing a cipher.

In the first place, I do not think any other such extraordinary combination of large and small capitals can be found anywhere else in the world.

Take those two words, in the first line:

"Jesus SAKE."

If this had been reversed,—if it had been:

"JESUS sake,"

we could suppose that the stone-cutter intended to express, in this way, his reverence for the sacred name of our Lord. But why should he carve the name of the Saviour in small letters and the unimportant word "sake" in large letters? Surely the emphasis is on "Jesus," not on "sake."

Then observe that word

"Enclo—Ased."

Can any one explain why a large capital letter should be thrust *into the middle* of such a word? Is there any parallel for it in the world?

And why insert not only the large letter A in the

midst of the word "encloased," but also divide the word into two parts by placing a dash before the A?

Take also the next word:—

"HE.Re."

If the sculptor had made it all large capitals, like the word "SAKE," we might have supposed he had a fancy for such freaks. But why drop from three large letters to a small one? And why, above all, *insert a period in the middle of the word?*

The mere presence of large and small letters would not, of itself, indicate the presence of Lord Bacon's bi-literal cipher. Something more is needed . The larger letters must be near enough together to constitute, with the smaller ones, the necessary groups of five letters each, significant of the letters of the bi-literal alphabet:

For instance, let us take the English inscription upon the monument to Shakspere, which stands against the wall of the church, and near the grave-stone. I copy the first three lines:

"Stay, passenger, why goest thou by so fast,
Read, if thou canst whom envious death hath plast
Within this monument, *Shakspeare,* with whom," etc.

If now we place under these letters the *a's* and *b's,* as directed by Lord Bacon, —the *a's* under the small letters, and the *b*'s under the large ones,—the first line will give us:

baaaa aaaaa aaaaa aaaaa aaaaa aaaaa aaa

If we turn to the bi-literal alphabet this will be found to signify:

R A A A A A
The second line gives us:
R A A A A A A A
The third line:
R A A C A A A

Of course it is impossible to apply the bi-literal cipher to an inscription which in three lines gives us but three letters of the alphabet,—R A and C. No sentence can be spelled out of such limited elements.

But when we turn from the monument to the inscription on the grave-stone, we obtain very different results. Let us take the first line:

"Good Frend for Jesus SAKE forbeare
To diGG," etc.

Now if we divide these letters into groups of five each and place a *b* under each large letter and an *a* under each small letter, as Lord Bacon directs, in the *De Augmentis,* we have this result:

Good Frend for Jesus SAKE forbeare
baaa baaaa aaa baaaa bbbb aaaaaaaa
To diGG
ba aabb

Now let the reader turn to Lord Bacon's bi-literal cipher, and he will find that every one of these groups of five represents a letter of his alphabet:

| | | |
|---|---|---|
| baaab | is | S. |
| aaaaa | is | A. |
| aabaa | is | E. |
| aabbb | is | H. |
| baaaa | is | R. |
| aaaab | is | B. |

And that there is design in the arrangement of these large and small letters will be evident when we consider what would have been the result if the stone-cutter, to show his religious feeling, had placed the name of Jesus in large capitals. The line would then have stood:

Good Frend for JESUS SAKE forbeare
baaa baaaa aaa bbbbb bbbb aaaa

We turn to Lord Bacon's bi-literal alphabet, and we find that, as before, the first group gives us S, and the second A; but the third group—aabbb—gives us the letter H, while the fourth group is,—bbbbb; and there is no such symbol in Lord Bacon's alphabet—it stands for nothing!

Again: Suppose that the word "friend" had been spelled correctly, according to the usage of that day, instead of incorrectly, as we have it in the original inscription; and suppose there was not that "uncouth mixture of small and capital letters" in that first line, and that the arrangement of the text was the same as in the inscription on the monument, then the line would have stood:

Good friend for Jesus sake forbeare.

And this, divided into groups of five each, would give us:

Good friend for Jesus sake for beare
baaa aaaaaa aaa baaaa aaaa aaa aaaaa

And these, according to Bacon's alphabet, would be

R A C A A A

And the result would be that the line, instead of giving us as before, in six groups, or thirty letters, six different letters of the bi-literal alphabet, (S, A, E, H, R, B) would only give us three: R, A, C.

The second line, correctly carved, would have given us another R and four A's.

In fact, the whole inscription, but for the "uncouth mixture of small and capital letters," would yield us altogether three *R's,* two *C's* and seventeen *A's.* I need not say that it would be impossible to construct any cipher sentence from these materials.

If now we find that the "uncouth mixture of small and capital letters" was not only necessary to the formation of a cipher, but that any addition to the number of the capital letters would have produced combinations of letters for which there is no equivalent in Lord Bacon's bi-literal alphabet, may we not reasonably conclude that this "uncouth mixture" has a method in it; that it *evidences design,* and that it was put there to contain Lord Bacon's cipher alphabet?

If we find the timbers of a building cut and mortised, lying upon the ground, and if one shows us a plan or draft by which they are to be put together; and each piece of the frame has upon it the very tenons necessary to construct the building, in accordance with the design, no one can fail to see that there was some necessary con-

nection between the architect who drew that plan and the carpenter who prepared those timbers. And in the same way, when we find that the precise arrangement of large and small letters, found on Shakspere's grave-stone, is necessary to the working out of Lord Bacon's bi-literal cipher; and that any change in the arrangement of those letters would destroy the possibility of applying the cipher to them, then we must conclude that there is a relationship, or connection, between the grave-stone in the Stratford church and the bi-literal cipher given in Bacon's *De Augmentis.*

## CHAPTER VI.

### *Francis Bacon's Cipher.*

Presuming that the reader is satisfied that the bi-literal inscription on the grave-stone dates back to the time of Shakspere's burial; that it is unique; and that its characteristics are so unusual and extraordinary as to render it exceedingly probable that there is a cipher in it, of the kind described in Bacon's *"De Augmentis,"* we will proceed to consider, in more detail, what is the nature of Bacon's cipher.

In the Sixth Book of the *"De Augmentis"* Bacon, after discussing Poetry, in which he describes it as "a luxuriant plant, that comes of the lust of the earth, without any formal seed; wherefore it spreads everywhere and is scattered far and wide," he proceeds, suggestively, to speak of Ciphers. He says: (Vol. IX, p. 115, edition of Houghton, Mifflin & Co., Boston, 1882.)

"As for Writing, it is performed either by the common alphabet (which is used by everybody) or by a secret and private one, agreed upon by particular persons, which they call *ciphers*. * * *

"Let us proceed then to Ciphers. Of these there are many kinds; simple ciphers; ciphers mixed with non-significant characters; ciphers containing two different letters in one character; wheel ciphers; key ciphers; word ciphers; and the like. But the virtues required of them are three: that they be easy and not laborious to write; that they be safe, and impossible to be deciphered; and lastly that they be, if possible, such as not to raise suspicion. For if letters fall into the hands of those who have power either over the writers or over those to whom they are addressed, although the cipher itself may be safe and impossible to decipher, yet the matter comes under examination and question; unless the cipher be such as either to raise no suspicion or to elude inquiry. Now for this elusion of inquiry, there is a new and useful contrivance for it, which, as I have it by me, why should I not set it down among the desiderata, instead of propounding the thing itself."

Observe how cunningly Bacon tries to give a reason for introducing, into a philosophical work, an essay on ciphers, and for presenting a particular kind of cipher. He "has it by him;"—yes,—in the old church at Stratford, over a certain famous grave. It is a "useful contrivance," that has "eluded inquiry" for nigh onto three hundred years!

"It is this: Let a man have two alphabets, one of true letters, the other of non-significants; and let him infold in them two letters at once; one carrying the secret, the other such a letter as the writer would have been

likely to send, and yet without anything dangerous. Then if any one be strictly examined as to the cipher, let him offer the alphabet of non-significants for the true letters, and the alphabet of true letters for non-significants. Then the examiner will fall upon the exterior letter; which finding probable, he will not suspect anything of another letter within."

That is to say, finding the "Good Friend for Jesus sake," etc., on the tomb-stone, he will not look for a cipher declaration within it.

"But for avoiding suspicion altogether, I will add another contrivance, which I devised myself when I was at Paris in my early youth, and which I still think worthy preservation."

How many excuses have we for presenting the bi-literal cipher!

"For it has the perfection of a cipher, which is to make anything signify anything; subject however to this condition, that the infolding writing shall contain at least five times as many letters as the writing infolded: no other condition or restriction is required. The way to do it is this: First, let all the letters of the alphabet be resolved into transpositions of two letters only. For the transposition of two letters through five places will yield thirty-two differences; much more twenty-four, which is the number of letters in our alphabet. Here is an example of such an alphabet.

*Example of an Alphabet in two letters.*

| A | B | C | D | E | F |
|---|---|---|---|---|---|
| aaaaa | aaaab | aaaba | aaabb | aabaa | aabab |
| G | H | I | K | L | M |
| aabba | aabbb | abaaa | abaab | ababa | ababb |
| N | O | P | Q | R | S |
| abbaa | abbab | abbba | abbbb | baaaa | baaab |
| T | V | W | X | Y | Z |
| baaba | baabb | babaa | babab | babba | babbb |

"Nor is it a slight thing which is thus, by the way, effected. For hence we see how thoughts may be communicated at any distance of place by means of any objects perceptible either to the eye or ear, provided only that those objects are capable of two differences, as by bells, trumpets, torches, gunshots and the like."

This is really the principle of the present telegraphic alphabet, which is a combination of dots and dashes.

"But to proceed with our business: when you prepare to write, you must reduce the interior epistle to this biliteral alphabet. Let the interior epistle be,

*Fly.*

Example of Reduction.

| F | L | Y |
|---|---|---|
| aabab | ababa | babba |

"Have by you, at the same time, another alphabet in two forms; I mean one in which each of the letters of the common alphabet, both capital and small, is exhibited in two different forms;—any forms that you find convenient.

*Example of an Alphabet in two Forms.*

| a | b | a | b | a | b | a | b | a | b | a | b |
|---|---|---|---|---|---|---|---|---|---|---|---|
| A | A | a | a | B | B | b | b | C | C | c | c |
| D | D | d | d | E | E | e | e | F | F | f | f |
| G | G | g | g | H | H | h | h | I | I | i | i |
| K | K | k | k | L | L | l | l | M | M | m | m |
| N | N | n | n | O | O | o | o | P | P | p | p |
| Q | Q | q | q | R | R | r | r | S | S | s | s |
| T | T | t | t | U | U | u | u | v | v | | |
| W | W | w | w | X | X | x | x | Y | Y | y | y |
| | | | | Z | Z | z | z | | | | |

"Then take your interior epistle, reduced to the bi-literal shape, and adapt to it, letter by letter, your exterior epistle, in the bi-form character; and then write it out. Let the exterior epistle be:

*Do not go till I come.*

*Example of* Adaptation.

*F L Y*

*aa bab. ab aba.b a bba.*

*Do not go till I come.*

The reader will note the extreme subtlety of all this. The differences in the letters of the two fonts of type are so minute as to be almost microscopical.

Mr. Black, in his *North American* article, quotes, I presume, from a different edition of the *"De Augmentis."*

"Let there be also at hand two other common alphabets, as for example, Roman and Italic. All the letters of the Roman are read or deciphered, by translating them into the letter A only. And all the letters of the

Italic alphabet are to be read by translating them into the letter B only. Now adjust or fit any external double faced writing, letter by letter, to the internal writing, first made bi-literate; and afterwards write it down for the letter or epistle to be sent."

It would be worth while inquiring why two editions of the *De Augmentis* should differ in this important particular. For it will be seen that a combination of Roman and Italic letters, in the external sentence, approximates much more closely to the "uncouth mixture of large and small letters," found in the grave-stone inscription, than a commingling of two fonts of type, between which there are only minute differences.

But to show that the Bacon cipher can be used equally well with large and small letters, we have only to apply it to the example given, in the *"De Augmentis."* Take the same sentence: "Do not go till I come," and print it like the grave-stone inscription, in large and small letters, and place an *a* under the small letters and a *b* under the large letters, and we have this result:

| do | NoT | gO | tIl | I | cOMe |
|---|---|---|---|---|---|
| aa | bab | ab | aba | b | abba |
| | F | | L | | Y |

Of course this would be, in any printed text, a much more "uncouth mixture" than it would be upon a rude stone, in a country church; where the fault could be naturally laid at the door of an illiterate stone-mason. But nevertheless it is evident that the Bacon cipher, in the *"De Augmentis,"* is practically the same which we have reason to believe exists on the Shakespeare grave-stone.

## CHAPTER VII.

### *Some Peculiarities of Bacon's Cipher.*

There are reasons which lead us to think that the particular bi-literal Alphabet of the "*De Augmentis*" was not made anterior to the construction of the epitaph on the Stratford grave-stone, but that the epitaph on the grave-stone determined the peculiarities and limitations of the cipher.

Bacon speaks in the "*De Augmentis*" of forming his cipher by the use of "two alphabets, as for example Roman and Italic." He would seem to be avoiding a too direct reference to the tomb-stone by not referring to a bi-literal alphabet which depended upon the difference in the *size* of the letters. And yet the example he gives us, which I have just quoted, is not one resting on Roman and Italic letters. Indeed a cipher consisting of such a mixture of Roman and Italic letters would betray itself at once. We may italicise *words,* when we desire to emphasize them, or make them conspicuous; but Italic letters mixed with Roman would present so curious a spectacle that it would cry out to all observers:—"There is a cipher here!" Imagine, for instance, the inscription on Shakespeare's monument printed in this fashion:

"*Stay Passenger, why goest thou by so fast?*"

Therefore the cipher in the *"De Augmentis,"* consisting of Roman and Italic letters, *was never meant for any practical purpose,* for it would not *elude inquiry but provoke it.*

At the same time, the cipher alphabet given, consisting of two fonts of type, between which there are minute differences, would be valueless for purposes of written correspondence, where no type is used. And yet Bacon speaks as if the contrivance was designed for written correspondence; for he says, "If letters fall into the hands of those who have power either over the writers or over those to whom they are addressed," etc. No one ever heard of men carrying on a treasonable correspondence *in type;* and then instructing the printers to take two fonts of type and mix them in a given order. This would be to proclaim their own treason on the housetop. Indeed so difficult would it be to print in this way, from two different fonts of type, at the same time, that we are told that both those tables in the *"De Augmentis,"* which we have inserted above, showing the commingling of different kinds of letters, were actually *carved,* for the first edition of that work, and *not set up in type at all!*

What then did that extraordinarily subtle man mean by giving to the world a cipher, for written correspondence, which could not be used, with the aid of type, without revealing to the compositors the fact that there was some secret behind it? Surely all these excuses for presenting his bi-literal cipher, and all his explanations, and his carved tables, must have had an object; and just as surely that object could not be to furnish posterity a means of communicating in cipher. For who, after that book was published, and in the hands of thousands of

readers, would dare to adopt Bacon's bi-literal cipher, for correspondence that might cost him his head?

But if this bi-literal cipher was not to be used by the cunning conspirators of King James time, might it not refer backwards to some cipher-writing, already in existence, in an obscure church, far away from London, over the grave of a half-forgotten play-actor?

There is another point to be considered:

If the cipher was to depend on minute differences in two fonts of type, so minute as to be scarcely recognizable by the naked eye, then it would make no difference whether you used font A as often as you used font B, or whether you used one just as often as the other. But if the bi-literal alphabet was constructed to meet the exigencies of an inscription, like that on the grave-stone, made up of large and small letters, then, as the body of an inscription or writing, of any kind, consists necessarily, principally of the smaller letters, the symbol which represents the smaller letters must be very much more abundant than the symbol which represents the larger letters. That is to say,—if *a* is to be placed under the small letters, and *b* under the larger, then, as there are more small letters in that grave-stone inscription than large ones, the *a*'s must predominate in the symbols which makes up the bi-literal alphabet.

Now when we come to examine "the bi-literal alphabet," in the *De Augmentis,* we find that provision has been made for precisely this state of things; the letter *a* greatly preponderates over the letter *b;* and we will find that in the grave-stone inscription the letter *a* represents the more numerous small letters, and the letter *b* the capitals, which do not occur so often. There are in Bacon's

"bi-literal alphabet" fifteen of the alphabetic symbols in which the *a*'s preponderate over the *b*'s; and only nine in which the *b*'s preponderate over the *a*'s. There are sixteen of the alphabetic signs that commence with *a*, and only eight that commence with *b*.

If the "bi-literal cipher" did not contemplate some inscription already written in small letters and capitals, but was written, as it purports to be, simply with a view to the use of Roman and Italic letters, or letters from two different fonts of type, why would this difference exist? There was nothing in that case to prevent Bacon commencing as many of *his alphabetic* symbols with *b* as with *a*.

But if the reader will take the grave-stone inscription and divide—we will say—the first line, into groups of five letters each, but instead of placing an *a* under each small letter, and a *b* under each large letter, reverse the process; and put a *b* under the small letters and an *a* under the capitals, he will have the following results:

Good Frend for Jesus SAKE forbeare
abbb abbbb bbb abbbb aaaa bbbbbbbbb
To diGG.
ab bbaa.

We have here six groups, or combinations of *a's* and *b's*, but *four out of the six are not found in "the bi-literal alphabet,"* to-wit:—bbbbb, bbabb, bbaaa, and bbbba. In fact the only groups which are found in the Baconian alphabet are the first, abbba, (P) and the fifth,--abbbb (Q). There is not a single one of the letters of the bi-literal alphabet which begins with double b,—(*bb*), although

many of them commence with double a, (*aa*), and four with aaa.

But if, on the contrary, we put the *a*'s under the small letters, and the *b*'s under the larger letters, then we have six groups of letters, *every one of which is equivalent to a letter in the Baconian bi-literal alphabet!*

It is to my mind conclusive, therefore, that the cipher given in the *De Augmentis* was *constructed with a view to that inscription on Shakespeare's grave-stone.*

If not, why would it correspond with it *only in its present shape?*

If we find two pieces of machinery, in two different places, wide apart, if you please, which, when put together dovetail into each other's parts, and together produce practical results, are we not forced to conclude that they were made by the same workman and were intended to be united?

But I go farther:—I am satisfied, as I have said, that that particular bi-literal alphabet, given in the *De Augmentis,* was not arranged prior to the construction of the grave-stone inscription; but that the grave-stone inscription was *first in order of time,* and the alphabet adapted to its necessities. The stone was put in place in 1616; the cipher was not published until 1623.

Let me give some of my reasons.

If the reader will look at that bi-literal alphabet he will find certain symbols that can be read from left to right, or from right to left, and still produce the same letter.

Here we have:—aaaaa—A. This, of course, is the same read from either end. "*A*" is a letter that is very often used in the construction of the words,—"Shakespeare," "Plays," "Francis," "Bacon,"—etc.

Then we turn to the letter E, which we know is the letter used most in our language. The bi-literal symbol for E is aabaa. This the reader will perceive produces the same result read from either end.

Here too is the letter L;—the symbol is,—ababa. This likewise can be read either way. It is found in "plays," etc.

Then here is the letter P;—the symbol is,—abbba. Either way it represents P. It is found in "Shakespeare" and "Plays."

Here too is the letter S. Its sign is baaab. It can be read either way. It is found in "*S*hakespeare" twice; and in "play*s*" and "Francis" once each.

Now does it not seem a little surprising that these symbols have been cunningly constructed so as to perform double duty? And we will see hereafter that they do perform double duty; and that they are used forwards and backwards, in the working out of the cipher in the inscription on the Shakespeare grave-stone.

But this is not all. Besides these symbols which are capable of being read either way, and either way representing the same letters, we have a number of others, in this marvelous alphabet, which do double duty by representing *one letter read from left to right and another letter read from right to left.*

There is,—aaaab; from left to right it is B; but turn it around,—read it from right to left,—and it becomes baaaa, which is the symbol for *R.*

Then there is the group,—aabab. From left to right it represents F; turn it around and it becomes,—babaa,—which is the symbol for W.

Then there is,—aabba. From left to right this is G; but reversed it becomes,—abbaa,—the sign of N.

Then there is,—abaaa;—from left to right this is I; from right to left it becomes aaaba, which stands for C.

Then there is abaab; from left to right it represents K; reversed it is,—baaba, and signifies T.

Then there is,—abbab; from left to right it is O; from right to left it is,—babba,—or Y.

Here then are five groups which yield the same letters read either from left to right, or from right to left; and six other groups that represent altogether twelve different letters, as we change the direction in which we read them from left to right or from right to left. This gives us altogether seventeen letters out of twenty-four; for in the Baconian bi-literal alphabet the same signs represent I and J, and V and U.

The reader will begin to think that there is more in that *De Augmentis* alphabet than appeared on the surface of it. Instead of simple signs, to be read always from left to right, as he had supposed, he finds that seventeen of them can be read from right to left as well.

And he will find hereafter that it is upon this capacity to do double duty,—this double-back-action quality,—that the cipher in the grave-stone inscription depends.

But some one will say, that Bacon was driven to these two-headed forms by the paucity of his materials, confined, as he was, to the combinations of *a* and *b*. This is a mistake. There were a number of other groupings, of those letters, which he neglected. For instance he could have used:—bbaaa, bbaba, bbaab, bbabb, bbbab, bbbaa, bbbba, and bbbbb. This would have avoided eight out of the eleven combinations that are susceptible of being read

from either end. But to use such a quantity of *b's* while it would have made no difference, if the cipher depended on two different fonts of type of the same class, wherein the differences were minute; yet if the cipher was to be based on "a mixture of small letters and capitals," the presence of such a great number of capitals would produce a result as "uncouth," upon every line of the inscription, as those words "SAKE" and "HERe." and "Enclo-Ased." Now then, if Bacon avoided such a result, by not using groups of letters commencing with *bb* or *bbb,* because he knew it would make an "uncouth" predominance of capitals, that was certain to attract attention and arouse suspicion; was it not because he had in his mind's eye, a certain grave-stone away off in Stratford, where already the "uncouthness" of "SAKE" and "HE.Re" and "Enclo-Ased" had been driven as far as he could safely go?

## CHAPTER VIII.

### *The Frame-Work of the Cipher.*

Is there a scheme, a plan, in the construction of the quartrain on the tomb-stone?

There is,—and a very perfect and regular one.

It will be observed that there are no points of punctuation on the first line or the last line.

But on the second and third lines there are six.

There are two dashes on the second line and two on the third line, and a period in the midst of the word "HE.Re," at the end of the second line, and another period at the end of the line. *These six points of punctuation are points of departure, from which the cipher moves.*

Three of the dashes are cunningly concealed, as hyphens, to unite the compound words "T-E," (the), on the second line; "T-E," (the), on the third line and "T-Es," (these), on the same line. But the fourth dash is not so covered up; but is boldly injected into the middle of the word "enclo-Ased." And this word, instead of being spelled as it is now, and as it was in the First Folio of the Plays of 1623, is given in this extraordinary form:—"Enclo-Ased."

If the reader will turn to the play of Henry V., IV, 8, he will find in this line "with charity *enclosed* in clay," the word spelled, in the First Folio, as here given. The same method of spelling the word is used in—"We by Anthony are all *enclosed*," (Jul. Cæs., V, 3); and "Titinius is *enclosed* around about," ibid.

There was no excuse, therefore, in the custom of the period, for splitting this word, on the tomb-stone, into two parts, and heading the last fragment with a capital A. But we shall see the necessity for this course as we proceed.

To make the frame-work of the cipher plainer, we will repeat the inscription with the dashes made more conspicuous.

"Good Frend for Jesus SAKE forbeare

To digg T—E Dust Enclo—Ased HE.Re.
T
Blese be T——E Man Y spares T——Es Stones
T
And curst be He Y moves my Bones."

The lines may be thus represented:

"....
.....——.....——.....
.....——.....——.....
....."

It will be found as we proceed that these four dashes are the boundary posts of the cipher; supplemented by the periods in the middle and at the end of the word—"HE.Re."

## CHAPTER IX.

### *The Word "SHAKE."*

Mr. Black, as we have shown, found that if the letters constituting the first line were divided into groups of five letters each, as proposed in Bacon's *De Augmentis,* and a *b* placed under the capital letters and an *a* under the other letters, we would have this result:

"Good Frend for Jesus SAKE forbeare"
baaa baaaa aaa baaaa b b b b aaaaaaaa

If now we apply to these symbols the Baconian alphabet, we have these results:

baaab aaaaa aabaa aabbb baaaa
S A E H R

This last combination, baaaa, stands for R, if read from left to right, or B if read from right to left. It then becomes aaaab.

The first thing that occurred to me, based on my cipher studies in the Plays, where the words move alternately up and down the columns, was, that it was not likely that the cipher would go straight ahead along the line. This would be too simple a scheme for the subtlety of the great

cryptographer—the most penetrating and ingenious intellect that ever lived.

It seemed to me that if S was the first letter of the inner sentence, A would be the third letter, and E the fifth letter.

What letters could come between S, A and E and make a word?

And then it came to me that they might possibly be H and K; and that would give us:

ShAkE.

If there is a cipher on Shakspere's tomb-stone, as seemed certain, and that cipher is precisely the one invented by Francis Bacon, when a youth in Paris, then it follows that it must have been put there by Bacon, or some of his friends, to tell some hidden story. The dead man, Shakspere, was not likely to have prepared, before he died, a cipher for his own grave-stone, and framed it according to the formula of the philosopher of Verulam. If Shakspere was Shakespeare he would have had no secret to reveal in a cipher. All that would have been needed on his grave-stone—so far as he was concerned,—was his own name; and that,—strange to say,—did not appear upon it!

Now, if Francis Bacon, or any one for him, desired to put a secret writing over the corpse of Shakspere, it must have been something about the man Shakspere, or his alleged plays. And hence the cipher story would very naturally contain the word "Shakspere" or "Shakespeare;" for the former spelling seemed to have represented the man of Stratford, and the latter form his

*nom de plume,* or the body of writings which were attributed to him.

But where do we get the letters H and K which, with S A E, will make up the first syllable, SHAKE?

It is clear there is no K on the first line; and while there is an H, it is not in a position to be inserted between S and A. We must look elsewhere.

There is that pillar-mark, that boundary stone, on the second line, formed by the dash between the T and the E.

"To diGG T—E Dust Enclo—Ased HE.Re".

Is this "our butt and very sea-mark?" Do we turn back from that point? Is this the complement of the first subdivision of the first line?

Let us see:

Take that combination of letters: "To diGG T—." If we place under each capital letter a *b,* as directed by Bacon, beginning at the dash, we have this result:

diGGT
aabbb

And this is Bacon's letter H!

This gives us, with the first letter of the first line and the second letter of the second line, the letters:

S H A

The question comes, where is the K, which, with the third letter of the first line, will make:

S H A K E

As A, the third letter of the word, Shake, came from the first line, and began where the first letter S termi-

nated, it follows that the letter K should come from the second line, and should begin where the first letter from the dash, (H,) terminated.

But the letter H: "diGG T—," moving away from the dash mark, left but two letters, "To," before it reached the beginning of the second line; and to obtain the other three letters, necessary to make up the group of five, which constitutes a cipher letter, we must go elsewhere. And where is it more natural to go than to that same first line, with which we have been interlocking, to obtain the letters S, H and A?

But as the movement is away from the dash, then the "To" is to be read in an inverse order, and that will give us *a b.*

We go to the beginning of the first line, and take the first three letters thereof, still progressing backward, as we did with "To," and we have "oo G." Place an *a* under the small letters and *b* under the large letter G, and we have a a b. Add the first two letters to this, and we have

a b a a b,

which is Bacon's sign for K!

Insert this between the A and the E, on the first line, and we have:

SHAKE.

Thus:

| | |
|---|---|
| "Good F"—baaab= | S |
| "diGG T—"—aabbb= | H |
| "rend f"—aaaaa= | A |
| "To Goo"—abaab= | K |
| "or Jes"——aabaa= | E |

But it may be said that this is the result of chance; that these letters just *happened* to come in this order. There are those who, to use Bacon's expression, are ready to believe that if the letters of the alphabet are promiscuously scattered over the ground, they may accidentally form themselves into the words of the Iliad! I hope that no such defective intelligences will be among the readers of this book.

There is "the law of chances," or "the doctrine of probabilities".

Suppose we are trying to prove that the word SHAKE is to be found in this grave-stone inscription.

As there are twenty-six letters in the alphabet there is only one chance out of twenty-six that the letter S should be the first letter.

And there are 26 times 26, or 676 chances against one, that the next letter will be H.

And there are 26 times 676, or 17,576 chances against one that the next letter will be A.

And there are 26 times 17,576, or 456,976 chances against one, that the next letter will be K.

And there are 26 times 456,976, or *eleven million, eight hundred and eighty-one, four hundred and seventy-six chances against one* that the next letter will be the letter E!

Those who are curious about such matters, and have plenty of stationery and leisure, can figure out the probabilities that all the cipher words, set forth in this book came about, in due and regular order, by chance.

## CHAPTER X.

### *The Word "SPEARE."*

Having found the word SHAKE, the next word to be elaborated is SPEARE.

Having exhausted the signs departing backward from the first dash in "diGG T—" on the second line, we now turn to the second dash on the same line, found in the midst of the word "Enclo—Ased," followed by the word "H E. Re."

If we will consider the letters between that dash and the last letter, or period, at the end of the second line, we will have this formula:

"—Ased H E. Re."

The first five letters here are "—Ased H." Place a *b* under the capitals at the beginning and end, (A and H) and we have:—b a a a b. Turn to Bacon's alphabet, and we find that this is the symbol for S:—the first letter of "Speare."

Leaving the first part of the above group, and resorting, as before, to the end of it, the end of the sentence, and we have:

"d H E. Re."

Place an *a* under the smaller letters, and a *b* under the capitals, and we have:

a b b b a;

and this, in Bacon's alphabet, is P;—the second letter of *"Speare."*

In the word SHAKE we found that the first line interlocked with that part of the second line marked by the dash. The same thing takes place here. To get the word SHAKE we advanced along the first line to "or Jesus." Place a *b* under the capital J, of Jesus, and an *a* under each of the other letters, and we have: a a b a a,—which is the equivalent of E. But a a b a a is E from either end; hence, having used it for the last letter of SHAKE does not forbid our using it as the third letter of *Speare.*

We go now to the end of the first line and move through *beare.* None of these are capitals, they represent a a a a a, which is *A*,—the fourth letter of *speare.*

We return to the second line and start from the period in the middle of "H E. Re." Moving out through the "Re." (ba), and thence going to the end of the first line, we have "are"—and the equivalent of these is baaaa, which is R.

And if we start from where the P left off—"d H E. Re," we come next to

"lo—Ase"

which is *a a b a a* or E, which concludes the word speare.

We have now worked out the entire word SHAKESPEARE.

We undertook to calculate how many chances there are against one, by "the law of probabilities," for all these letters to come out, in regular order, *by accident;* but we got into the quadrillions and gave it up. It is practically impossible.

But it may be said that the movement of the cipher which gave us SHAKE was not precisely the same as that which gave us SPEARE. In the former case the letters came alternately from the first and second line; in the latter they came alternately in groups of two from the first and second lines. But there is no point of departure in the first line—no dash, no period; while the letters SP of SPEARE are bounded on the one side by the dash in "Enclo—Ased" and on the other side by the period at the end of "HE.Re." They move between two pillars, as it were.

Moreover, it was necessary that a cipher writing, which was to withstand the scrutiny of three hundred years, should not be too plain.

## CHAPTER XI.

### *The Word "PLAYES."*

The words THE and AND, which we will hereafter work out will exhaust the possibilities of the first line of the inscription with the fragment between the dash in "Enclo—Ased" and the end of the second line; and use every one of the symbols within those limits.

We come now to the word *Playes.* It is a marvelous piece of work, growing mainly out of that minute fragment, ".Re," at the end of the second line, with a period before it and another after it, interlocking with that fragment of the third line, which is found beyond the fourth dash, viz. between "T—Hs:"—in

T
"Y spares T—Es Stones."

We commence at the final *e* of "HE.Re" and move backward, which gives us:

"d HE.Re,"

and placing an *a* under both the *d* and the terminal *e,* and *b's* under H E R, we have *abbba,* which in Bacon's cipher alphabet, is the equivalent of P. We found this

P used in the word SPEARE; but it is so constructed that it can be used moving in either direction, and makes P from either end. We find it employed here as the first letter of the word PLAYES.

We next commence at the dash on the third line in "T—E," as we did in previous instances.

But there is this difference to be observed between the dash in "Enclo—Ased" and the dash in "T—E," on the third line. The word "Enclo—Ased" is perfect in itself, indeed more than perfect, for it has more letters in it than are necessary. But in T—E the dash is not only a punctuation mark, or pillar of division, but it is a symbol of elision, and represents the omitted *h,* in "The;" which is to be taken as a small letter because it is not capitalized. If this letter, *h,* is inserted, the sign "T—E" becomes "ThE".

Therefore if we begin at the dash and go forward we will have "—hEs St" (ones); and placing a *b* under the capitals and an *a* under the small letters, as usual, we have *ababa;*—which, in Bacon's cipher, means L,—the second letter of the word PLAYES.

If now we turn to the end of the subdivision between the dash, just referred to, and the end of line third, and begin at the end of the line, we have the letters: "Stones." Count off five letters; we have "tones"—there are no capitals here, and it is therefore aaaaa, the equivalent of A, the third letter of PLAYES.

Returning to that period, between H E and Re, near the end of the second line, and we have "Re," which stands for *"b a"* in the cipher, moving forward; then return to the period again, and we have the letters "d H E." Place a letter *b* under the capitals, H and E,

and an *a* under the *d*, (the last letter of Enclo—Ased), and we have *b b a*. Add these to the *b a*, already obtained, and we have *babba*, which is the Baconian equivalent of Y.

If now we take up the symbol where the last letter left off, "d HE.Re," and moving toward the beginning of the line, we find the next symbol "lo-Ase," which represents a a b a a, the equivalent of the cipher letter E.

It is not necessary to say that in that day the word "plays" was spelled "playes." See Hugh Holland's introductory verses to the 1623 Folio:

"His days are done that made the dainty Playes."

And Heminge and Condell, in their dedication to the First Folio, speak of "the humble offer of his playes to your most noble patronage."

We turn now to the same dash, on the second line, in the middle of the word "Enclo—Ased (HE.Re"); and starting from the dash and going towards the end of the line, we have "Ased H," which is baaab, the cipher letter S. We used this for the first letter of the word "Speare;" but as it signifies S from either end, we can use it again.

We have now the words:

THE SHAKESPEARE PLAYES.

But even this is not the end of this wonderful piece of work.

## CHAPTER XII.

### *The Words "T H E" and "A N D."*

We have found that the first fifteen letters of the inscription on the tomb-stone were resolvable into the cipher letters S A E; and that these, with the first two derived from the ten letters starting from the dash T—E on the second line, made the word SHAKE.

We also noticed that the five letters after those which made the E, represented the cipher letter H. Thus:

Good F|rend f|or Jes|us SAK|E forb|eare
baaa b|aaaa a|aa baa|aa bbb|b aaaa|
S A E H R or B

Now we cannot tell why the cryptographer stopped when he reached the third letter on the first line, E; unless it was that the number of cipher letters, (three), derivable from the first line was controlled by the fact that only two letters (H and K) were derivable from that part of the second line anterior to the dash in "T—E," moving backward, as the other moved forward. But it is sufficient that, being master of his own work, he did so.

But there stands the fourth cipher letter on the first line, H.

As S A E made S H A K E, by the interjection of the two letters H and K from the second line, between them, it follows that H, which here stands alone, is probably preceded and followed by two other letters, which constitute with it a word or part of a word.

When we worked out the letter K which followed the first S, on the first line, we obtained it by taking the first two letters of the second line, "To," and using them in reversed order, making *"a b,"* and filling out the three letters that are lacking to make the group of five, from the first line: "Goo;" also in reversed order, which made *"a a b."* Now let us reverse this process and take the first three letters of the second line, "To d," which are equal, moving in the reversed order, to *"b a a,"* and complete the group of five by taking the two first letters of the first line "Go," which are equal to *"ba."* Adding these to the *baa,* and we have *b a a b a,* which is the cipher sign for T.

And note how cunningly this thing is contrived: the *a b a a b* is the symbol for K, while *ba aba,* which is the K sign reversed, is T. And thus the same letters give us the K of SHAKE and the T of THE.

Because when we place the T before that fourth sign on the first line we have T H; and when we take up the work where we left off, to get the T, that is with "Go," we find that the next five letters of the text are "od Fre" (Good Frend), which stands for aabaa, and that is the equivalent of E, and that gives us T H E; and that placed before the words we have just worked out gives us:

THE SHAKESPEARE PLAYES.

We have been hitherto working upon the first line from the left to the right. Let us reverse the process and begin at the end of the line and go towards the beginning. We then have

| Good | Frend | for Je | sus SA | KE for | beare |
|---|---|---|---|---|---|
| baa | baaa | aaa ba | aaa bb | bb aaa | aaaaa |
| | R or B | C or I | D | D | A |

If we take the two last letters and insert an N between them we have the word AND. This N ought to come from the second line, and, as we seem to have exhausted all possible combinations preceding the dash, on that line, (in the combination "T—E,") let us try it from the other side of the dash.

We have already found, in the case of the cipher letter L in PLAYES, that the dash is not only a mark of punctuation, but a mark of elision as well; and represents the absent letter *h*. Let us apply the same rule to "T—E Dust," on the second line, that we did to "T—Es Stones" on the third line. The result is, we will have "—h E Dust"; this gives us *a b b a a,* which is the cipher letter for N; and this, with the A and D at the end of the first line, gives us the word AND.

Then it follows that reference is made in this cipher inscription not only to "the Shakespeare Plays," but to something else. What is it?

## CHAPTER XIII.

*"Robert Greene."*

We have just found that the first five letters of the cipher inscription, to the right of the dash, in "T—E," on the second line, inserting an *h* in the "T—E," were

"—hE Dus"

and that placing a *b* under the capitals and an *a* under the other letters gave us

"a b b a a"

which is the cipher letter N, and was used to make the word AND. But if we reverse this, we have "a a b b a," and if we turn to the Bacon alphabet, we find this stands for G. So that the symbol which is N, read from left to right, is G read from right to left.

There is a fragment of the text running from the dash in "T—E," on the second line, to the dash in the middle of the word "Enclo—Ased" on the same line; and those five letters, which precede the last named dash, "Enclo—," give us the symbol "b a a a a," which is the cipher letter R.

If we will now commence at the end of the second line, and divide the text into groups of five letters each, we will have:

| | | | | | |
|---|---|---|---|---|---|
| T | o diGG | T(h)E Du | st Enc | lo—Ase | d HERe. |
| b | a aabb | babba | aabaa | aabaa | abbba |
| | D | Y or O | E | E | P |

In these two E's we have the third and fourth letters of the word GREENE.

And returning again to the dash in "T—E," on the second line, we have:

—h E Dus

which is equivalent to abbaa, which is the symbol for N; which gives us GREEN.

And as aabaa is E from either end, we take again the E which gave us the fourth cipher letter of GREEN, and reading it in reverse order we have the full name of GREENE.

No suggestion has ever been made, before this discovery, that Francis Bacon had anything to do with the plays which go by the name of Robert Greene.

Greene was born at Ipswich, in 1560; one year before Francis Bacon saw the light in London. Both were students at the University of Cambridge, and probably at the same time. Bacon left there in 1575, and Greene took his degree in 1578; when he was entered there we do not know. Bacon traveled in Europe from about 1576 until the death of his father in 1579. In 1578 Greene was also traveling abroad.

Greene returned, ruined by the dissipations he had learned upon the continent; and thereafter earned a precarious living by his pen, around the play-houses,

writing novels and plays. He died in great poverty and degradation in 1592, the very year in which, on March 3, appeared, according to Halliwell Phillipps, the first "Shakespeare play;" and one year before Christopher Marlowe passed away, slain in a drunken brawl. Shakspere and Greene are connected by the fact that the "Winter's Tale" of the former is simply an amplified, poetical copy of Greene's prose novel, "Pandosta;" the identity descending even to the minutest details.

The geographical blunder, so often referred to, in "The Winter's Tale," of giving Bohemia a sea-coast, is taken from "Pandosta."

It is somewhat remarkable that a dramatist, like Shakspere, should make a play out of a novel, written by another man, his contemporary, so popular that it had passed through fourteen editions during the life of its author. We could not imagine Rudyard Kipling re-writing and enlarging "She." But if the writings of both Greene and Shakspere emanated from the brain of a third party, that party would feel free to work over his own material as often as he pleased.

Among Greene's writings were "The History of Orlando Furioso," which has been described as "a stepping stone to Lear and Hamlet;" and "Alphonsus—King of Arragon," which is very much in the style of Marlowe. There was also "The History of Friar *Bacon* and Friar Bungay;" which the Encyclopædia Britannica refers to as "a comedy brimful of amusing action and genial fun, and at the same time containing a domestic love story of unsurpassed freshness and brightness."

The intellectual activity of Francis Bacon began at an early age. At sixteen he was speculating on the laws

of the imagination; and yet when the first Shakespeare play appeared in 1592, he was thirty-one years of age. What was he doing during the intervening fifteen years? I have shown in the "Great Cryptogram," p. 939, that he had, prior to 1592, produced a whole body of writings, as extensive as the Shakespeare plays themselves.

The cipher on the tomb-stone tells us that we are to add to the catalogue there given the writings of Robert Greene.

## CHAPTER XIV.

### *"Christopher Marlowe."*

We have seen how that curious little fragment of the text, on the second line, beginning with a period and ending with a period, thus:

"Enclo—Ased HE.Re.",

plays an important part, altogether out of proportion to its brevity. And we must expect that the cunning intellect which designed it would utilize it backward and forward, from left to right, and from right to left,—and in all possible shapes and methods.

We have already seen the important part which ".Re." performed in the production of the word PLAYES; but we have not yet reached the limit of its possibilities.

Suppose we begin at the period, at the front of that baby fragment of a cipher ".Re.", and put, as usual, a *b* under the "R" and an *a* under the terminal "e", and move backward toward the beginning of the line, the second line; then we have "ab." Where are the other three letters necessary to make a cipher letter? Having begun at the last period, let us start again from the

period at the beginning of "Re" and again put a *b* under the two capital letters "HE.", and an *a* under the "d" which is the last letter of the word "Enclo—Ased;" and we have the formula "a b a bb," which is the cipher symbol for the letter M.

And this, we will find, is the first letter of the name Marlowe, to whom Ben Jonson refers, when he says in the introductory verses to the First Folio (1623),

"And tell how farre thou didst our Lily outshine,
Or sporting Kid, or Marlowe's mighty line."

We saw how the cipher moved in other instances, from the first to the second, and from the second to the third line.

Having commenced with the period between "H E" and "Re," it is the same, for the purposes of the Cipher, as if we had begun at the beginning of the second line, or at the dash in the word "Enclo—Ased." Hence we go to the end of the third line, where we find the word "Stones"; and as there are no capitals in the first five letters, "tones," we place an *a* under each letter, and we have "a a a a a," which is the cipher letter A. And this is the second letter of the word MARLOWE.

We come back to the end of the second line again. We began with the period in the middle of "HE.Re." What is the boundary which limits that fragment at the left end? It is the dash in the middle of the word "Enclo—Ased." Starting from that dash and moving towards the beginning of the line, we have the letters:

"Enclo."

place a *b* under the capital E and an *a* under the other four letters, and we have

"b a a a a,"

which is the symbol for R, the third letter of the word MARLOWE.

We come again to the same symbol which gave us the L in PLAYES, which in the cipher is ababa, and which is so constructed that it gives us the same letter from front to rear and from rear to front. It is found in the third line.

Let us explain:

The A for the second letter of Marlowe came, we saw, from the last five letters of "Stones," at the end of the third line. The boundary stone of that fragment is the dash in the word "T—Es," on the same line. If we will take the words "T—Es Stones," and, as we did before, place an *a* for the suppressed letter *h* between T—E; and then, as usual, put *a's* under the smaller letters, and *b's* under the capitals, we shall have—a b a b a; —which is L; the fourth letter of "Marlowe."

We return again to the end of the second line, to that same "baby fragment," ".Re.", which is equivalent to the cipher signs *"b a."* We used it to obtain the first two letters of the cipher letter M, and part of the letter P in PLAYES, but now we reverse it and commence at the end of the line, and we have *"a b,"* which brings us to the period in the middle of the word "HE.Re"; and, therefore, taking the three letters preceding that period, we have "dHE."; place an *a* under the *d* and two *b's* under the H E and we have *a b b* add to this the *a b* already obtained and we have the

combination abbab, which is the cipher symbol for O, the fifth letter of the word MARLOWE.

And see how cunningly this is contrived: *abbba* is P, read from either end; *babba* is Y, and *abbab* is O; and all of them are deducible from that combination "dHE.Re."; but part of them depend for their existence upon that period in the middle of the "HE.Re." For if the last letter *e* had been like the rest, a capital letter, and the word had been "HERE," these various cipher letters would not have been possible.

We return once more from the second to the third line, and here we note the meaning of the fact that while the dash in "T—E," in the second line, is disconnected from either the T or the E, and does not touch either, the two dashes on the third line extend in a wedge-like or cuneiform figure from the T to the E, thus:

"T—E" and "T—Es."

This I interpret to mean that the suppressed *h*, between the *t* and the *e*, may either be represented by an *a*, as we have done to obtain the letter L; or that the wedge-like band of union can be understood to tie the T and the E together to the exclusion of the *h*. In a complicated cipher like this the smallest details have their meaning, and must be taken into consideration.

In the first part of King Henry Fourth, Act 1, Sc. 3, there will be found on page 52, of the First Folio (Histories), about the middle of the page, a very long dash, at the end of a speech of Hotspurre. I thought at first it was an accident; but I afterwards discovered that it was necessary to the cipher narrative; and took the place of a subdivision of the text by stage directions,

of which there are none on that page. In the same way in Second Henry IV, Act 1, Sc. 3rd of the First Folio, page 77, Column 1, there are two instances where the text is broken into by one-half of a bracket mark, while there is no corresponding or supplemental bracket mark to accompany it. The Chief Justice says:

(you,"

"Well, heaven mend him, I pray let me speak with

As it is thus printed in the Folio, the "you" being carried to the line above, the bracket mark appears to be very natural. But my studies show that it is part of the mechanism of the cipher.

A little further along, on the same column and page, we have a clearer instance of the same kind.

Falstaff says:

"Very well (my Lord) very well: rather an't please you) it is the disease of not Listning, the malady of not Marking, that I am troubled withall."

Here we would naturally conclude that, by an error of the compositor, the bracket mark between "rather" and "an't" had been dropped, and that the line read:

"Very well (my Lord) very well: rather (an't please you) it is the disease," etc.

But I shall demonstrate hereafter that these apparent errors are a necessary part of the cipher, and that this half bracket mark is as necessary a point of departure as the beginning or end of a page or column.

In such a work as we are engaged upon there are no typographical blunders; and nothing is so minute that

it should not be taken into account. Everything is intended and everything has a meaning.

If, then, we again turn to the third line and begin at the E in "T—Es" and go forward, we will have "Es Sto," and placing a *b* under the large letters and an *a* under the small ones, we have *babaa,* which constitutes the cipher symbol W;—the sixth letter of MARLOWE.

We return again to the second line and commence where the combination "dHE.Re." left off, which gave us M, P, etc., and we find that the preceding letters are "lo—Ase" (Enclo—Ased HE.Re."), and placing a *b* under the capital letter A and *a's* under the others, we have "aabaa," which is the cipher letter E; and the last or seventh letter of MARLOWE.

I need not say to students of the Bacon-Shakespeare question that it has long been believed by many of them that Christopher Marlowe was an early mask of Francis Bacon.

There are many reasons for this.

Christopher Marlowe, or Marlin, as the name was often written, was born in Canterbury, two months before Shakspere saw the light in Stratford. He, like Bacon and Greene, was a student at Cambridge. He was a drunken, licentious, depraved creature, and was "stabbed to death by a bawdy serving man rival of his, in his lewd love," June 1, 1593, when he was in hiding for blasphemy, in his 29th year! And yet, with such a record, the Encyclopædia Britannica says:

"He is the greatest discoverer, the most daring and inspired pioneer, in all our poetic literature. Before him there was neither genuine blank verse, nor a genuine tragedy in our language. After his arrival the way was

prepared, the paths were made straight for Shakespeare."

Marlowe was slain June 1, 1593, and the first Shakespeare Play, Henry VI., appeared March 3, 1592; and yet there are high authorities who claim that part or all of Henry VI. was written by Marlowe! Swinburne finds that the opening lines of the second part of Henry VI. are *aut Christophorus Marlowe aut diabolus.* The *Encyclopaedia Britannica* thinks the "Contention between the two famous Houses of York and Lancaster," usually attributed to Shakespeare, was written by Marlowe; and Halliwell Phillipps finds striking coincidences between Marlowe's Edward II. and the Contention; and a line from the Jew of Malta, of Marlowe, reappears in the Third Part of Henry VI., attributed to Shakespeare. Marlowe says in his Doctor Faustus, speaking of Helen of Troy:

> "Was this the face that *launched a thousand ships,*
> And burnt the topless towers of Ilium?"

While Shakespeare(?) says in Troilus and Cressida, (II, 2), speaking also of the same Helen of Troy:

> "She is a pearl,
> Whose price hath *launched* above *a thousand ships,*
> And turned crownded kings to merchants."

The *Encyclopaedia Britannica* says of Marlowe's Doctor Faustus:

"Few masterpieces of any age, in any language, can stand beside this tragic poem, for the qualities of terror and splendor, for intensity of purpose and sublimity of note."

Hazlitt pronounces one scene in Marlowe's Edward II. certainly superior to a parallel scene in Shakespeare's Richard II.

There has been but one so-called "Shakespeare" in the five or ten thousand years of the recorded history of the human race; and yet we are asked to believe that two of them were born in England, in 1564, within two months of each other; and but for the knife of "a bawdy servingman" Marlowe would have developed as mighty a genius as that of Shakspere!

Is it not more reasonable to suppose, as stated on the tomb-stone, that both were but masks of the greatest intellect that ever dwelt on the planet—Francis Bacon?

## CHAPTER XV.

### *"Bacon."*

We have now got the words:

THE GREENE, MARLOWE and SHAKESPEARE PLAYES;

clearly expressed, in the very cipher of Francis Bacon, as set forth in his great work, the *De Augmentis,* on the grave-stone of the play-actor of Stratford, William Shakspere.

But what about them? What is the statement which that curious inscription was put there to declare to the world, when the world was ready to interpret it?

Let us go a little farther.

We repeat the last two lines of the inscription:

"Blese be T—E Man $\overset{\text{T}}{\text{Y}}$ spares T—Es Stones
And curst be He $\overset{\text{T}}{\text{Y}}$ moves my Bones."

As we saw SHAKE and other words resulting from the application of the Bacon cipher, alternately to the first and second lines of the inscription, let us see what the third and fourth lines will yield us, confining our-

selves to that portion of the fourth line after the compound sign $\overset{T}{Y}$, and beginning at the end of the 3d line.

Suppose we draw a line between the Y and T on the fourth line, thus $\overline{Y|}^{T}$, and make that a starting point—like the dashes and periods, already considered.

We then have to the right of the line, "T move," and if we place a *b* under the T and an *a* under each of the other letters, we have "baaaa," which, proceeding from left to right, is the cipher letter R; but proceeding from right to left it is the cipher letter B:—the first letter of the word B A C O N. We will learn hereafter something about the alternate manner in which these signs are to be read.

As the letter B came from the *beginning* of the fragment to the right of the dividing line between the sign $\overset{T}{Y}$ "Y", on the fourth line, the next letter, which is A, should come from the *end* of the third line. We turn to the end of the third line and there we have it:—"S|tones." Place an *a* under each of these five letters, "tones,"—and we have "aaaaa," the cipher symbol for A, already used once; but which is A, read from either end.

We return to the fourth line.

We saw that B, the first letter of Bacon, came from

"T move."

The next letters are

"s my Bo|nes."

Place an *a* under the small letters "*s m y* and *o*," and a *b* under the capital letter B, and we have: *aaaba.*

We turn to the alphabet, in the *De Augmentis,* and we find this stands for the letter C, the third letter of the word "Bacon.'

Now we found we obtained the second letter of Bacon, *a,* from the letters *"tones,"* the conclusion of the word "Stones." Let us proceed towards the left again. What are the next five letters of the inscription? They are:

"s T—Es S"

in the sentence:

T
"Y spares T—Es Stones"

Place a *b* under the large letters and an *a* under the others, and the five letters "s T—Es S" will give us *abbab,* which constitutes the cipher letter O, the fourth letter of the word BACON.

The last letter having been found on the third line, the next must be found on the fourth line. But as we had exhausted all the combinations of five letters each when we reached "BO," and there are but three letters left *"nes"* and *we are at the end of the inscription,* and can carry it no farther; we are constrained to move to the left, away from the end, and so we take the third group of letters from the end, which is

T
"e Y mo."

This becomes *"abbaa,"* which is the symbol for N, the last letter of BACON.

Here the letters B A C O face each other in complete and perfect alternation, of line with line; and the last

letter N is only thrown out of the regular order of succession because we have so nearly reached the end of the inscription, that we can go no farther in that direction.

The word BACON is found, like a signature, in the lower right hand corner of the inscription on Shakespere's tomb-stone!

## CHAPTER XVI.

### *"Francis."*

Having found "BACON" in the right-hand lower corner, let us see what is in the lower left hand corner of the inscription.

We again begin at that sign "Y." on the fourth line. We again draw a line between the two capitals, thus:

T
Y|__

The first five letters to the left of that dividing line are:

"be He Y".

Place *b's* under the capitals and *a's* under the other letters and we have *aabab*—which is the sympol of F,—the first letter of the word "Francis."

As this was found on the fourth line and at the *end* of the subdivision, we turn to the *beginning* of the third line; and we find "Blese." Place a *b* under the capital B and *a's* under the other letters, and we have baaaa—which is the symbol for *R*, the second letter of "Francis."

We return to the fourth line and continue, to the left, from where we left off, when we obtained F, to wit: "be He Y;" the preceding letters are *"curst."* There are no capitals here, and we place an *a* under each letter and we have aaaaa, which stands for A; the third letter of "Francis."

As F came from the 4th line, beginning at the dividing line between Y and T, in "Y," and R from the beginning of the 3d line, and A commences on the 4th line where the F left off, we should expect N to begin where R left off, that is on the 3d line. R came from the word "Blese." The next letters after "Blese" are "be T—E." The wedge-shaped hyphen shows that the dash in "T—E" can be treated as a mark of elision, or as an evidence that the letters are solidly united; hence we have aabb. We need one more letter to make the five necessary to constitute a cipher letter. We have exhausted that part of the third line which precedes the sign "T—E." We go again, therefore, to the fourth line, and take the letter preceding where the A, ("curst") left off, which is the letter d, the last letter of the word "And." This is not a capital letter and so we add another *a* to the aabb already obtained, and we have aabba, which, read from the right to the left, becomes abbaa, the symbol for N,—the fourth letter of "Francis."

We have now exhausted all of that part of the fourth line preceding the sign Y, except the two letters "An" at the beginning of the line. We put these down as *"ba."* We need three more letters. We go to the end of the first subdivision of the 3d line "Blese" and take the

last letters "ese"; put an *a* under each of these, and place them before the "ba," just obtained, and we have aaaba, which is the cipher C,—the fifth letter of the word "Francis."

There being nothing left for us on the fourth line, and nothing in that subdivision on the third line, except the letters "Bl" of "Blese," we set them down, in reverse order, thus "ab"; and then return upon the line and take the letters "les" of "Blese," and, as they are all small letters we put an *a* under each and add them to the *ab,* already obtained, and we have abaaa, which is the cipher sign for I, the sixth letter of "Francis."

Having exhausted the capabilities of that left-hand corner of the 3d and 4th line, we ascend to the second line, and take the first five letters, which are:

"To diGG."

We place a *b* under T and G and an *a* under the other letters, and we have—"baaab;" which is the cipher symbol for S,—the last letter of FRANCIS. We had not before used this S.

And so we find that the third and fourth lines produce the words:—

FRANCIS BACON;

"Francis" from the left-hand corner and "Bacon" from the right-hand corner.

## CHAPTER XVII.

### *"Wrote."*

If the reader will observe closely he will note that on the third and fourth lines, about the middle of each line, there is the sign $\overset{T}{Y}$, which is the sign of "that" This can be either regarded as a compound letter, and mark of division; or it can be reduced to its elements and treated as "That." We shall see that it is used in both ways:

We commence with it on the fourth line as a compound sign, "$\overset{T}{Y}$;" and,—as we did before,—we draw a line between the Y and T, thus:

$$\left|\frac{T}{Y}\right|$$

Now let us begin on the left of that division line and we have

"be He Y."

We place a *b* under the capitals and an *a* under the other letters, and we have:

"aabab;"

which, read in the reversed order is "babaa." These let-

ters gave us the F which is the first letter of Francis; for "aabab" is F and "babaa" is W.

Now let us take the five letters to the right of that dividing line and we have

$$\begin{array}{l|l} \multicolumn{2}{l}{\text{T}} \\ \text{Y} & \text{move;} \end{array}$$

and placing a *b* under the T and an *a* under the other letters and we have "baaaa," which is the cipher symbol for R,—which gave us, reversed, also the B of Bacon.

T

Now let us treat the "Y" as a compound sign, and take two letters to the left of the Y, and two letters to the

T

right of it, and we have "He Ym;" which is equivalent to "babba" which, read in the reversed order, gives us "abbab," which is the cipher letter O.

T

Let us now resolve the sign Y into its elements and we have "ThaTm," which is the equivalent of "baaba," and that is the cipher letter T.

We took two letters preceding Y and two letters succeeding it and obtained the letter O. Let us now take the two letters preceding T and the two letters succeeding it, and we have

"haTmo;"

which becomes aabaa—the cipher letter E.

We thus have:—

WROTE.

T

And all of it evolved out of that symbol "Y," in the middle of the fourth line!

We have therefore worked out of the four lines of the inscription the words:

FRANCIS BACON WROTE THE GREENE, MARLOWE AND SHAKESPEARE PLAYES.

There is a rule governing the interpretation of the cipher combinations as to whether they shall be read from front to rear or from rear to front; but it is difficult to follow it because so many of the signs are the same read from either end. The rule seems to be that those which count from the beginnings of the subdivisions of the inscription, alternate with each other; and those from the ends of the subdivisions also alternate with each other; and thus there is a double but distinct alternation. The cipher in the Plays is constructed upon a somewhat similar plan.

## CHAPTER XVIII.

### *Some Considerations.*

We do not think any person, however sceptical or critical he may be, will deny that Francis Bacon's cipher was used in the inscription, which at, or soon after the time of Shakespere's death, was carved upon a stone and placed over his mortal remains.

This alone is a most important and pregnant fact.

It must be remembered that on the surface of things there did not appear to have been the slightest connection, during their lives, between the philosopher and statesman of Saint Albans and the play-actor of Stratford.

There are no prose writings that are attributed to Shakspere. In all the world there is no scrap of manuscript belonging to him,—except four rude signatures,—three of which are attached to his will. And yet the British Museum contains probably tons of manuscripts of that era, including letters of Francis Bacon. and his "Promus," or scrap book of suggestions and quotations, and even the book of memoranda of his legal and other engagements. It is needless to say that, so far as we know, Shakspere never alluded, in writing, to Francis Bacon, or to any one else among his contemporaries. It

is also clear that the voluminous compositions of Bacon do not mention the name of Shakspere; and although they contain innumerable quotations from the poets, ancient and modern, nothing was taken from those plays which are now and must always continue to be the wonder of the world.

Shakspere's grave was more than sixty miles distant from St. Albans, in the midst of a filthy little, straw-thatched town of fifteen hundred inhabitants; and surrounded by roads that were almost impassable to the few wheeled vehicles in existence at that time. And yet we find here a stone which unquestionably contains a cipher invented by Francis Bacon in his youth, in Paris; which is subsequently published in one of his philosophical works.

Apart from the statement, made by the secret writing of the inscription, which we have been considering, the mere fact that Francis Bacon's cipher is found on Shakspere's tomb-stone, proves that there was some hidden and mysterious connection between the two men, which did not appear on the surface of their lives.

It will be impossible to find any other inscription, of that age, which contains such an "uncouth mixture" of large and small letters: a mixture, too, which violates reason and all the proprieties; as when the name of "Jesus" is given in small letters, and the next word "Sake" is presented in capitals. It was not the custom of that age, as I have shown, to spell "enclosed" "encloased"; and it certainly never was the custom of that or any other age to divide it in the middle by a hyphen and give the next letter as a capital! Illiteracy on the part of a carver of tomb-stones, might make the size of the

letters irregular, but it certainly would not intersperse dashes and periods in the middle of words where they were not needed; and laboriously carve them into a stone. There is no parallel for that word "HE.Re."

But there could be a great mixture of large and small letters which, when divided, as the cipher rule requires, into groups of five letters each, would not give a single one of the cipher letters, as set forth in the *De Augmentis.* For instance, not one of those letters begins with two or three *b's,* or capital letters; and yet in any accidental jumble of large and small letters it could not but happen that there would be some groups, of five letters, which would begin with two or three capitals. For instance if the letters "SAKE f" was one of the groups of five, it would give us "bbbba" which would not be the equivalent of any of the cipher letters.

Not only does the inscription, when divided into groups of five, give us the Baconian cipher alphabet, but it gives us every letter of it! *And there is no waste material left over!*

And it will be observed that in working out the sentence: "Francis Bacon wrote the Greene, Marlowe and Shakespeare Playes," we have made no leaps from one part of the inscription to another. There are no jumps, for instance, from the first line to the fourth, or from the fourth to the first. The cipher words are in continuous groups.

The upper left-hand corner gives us THE and SHAKE; the upper right-hand corner gives us SPEARE and AND. The middle subdivision of the second line gives us GREENE; and it is a curious fact that only on this second line are two E's found standing together, just

as they stand together in the word "Greene." The word PLAYES comes from the end of the second line, starting from that subdivision formed by the two periods at the end and in the middle of the word "HE.Re.", and bending back, or overflowing, upon the end of the third line. And from the same points of departure, and going over the same ground, and using the same letters, (they being some of those capable of being used from right to left or from left to right,) we have the word MARLOWE.

This seems to have exhausted the upper two lines from the starting points we have used; and we come to the third and fourth lines. These are simpler and plainer in construction. There is nothing like the "Enclo-Ased" or the "HE.Re." in them; and there being therefore fewer starting points there is less of the cipher. We find therefore that the lower left-hand corner contains the word FRANCIS; while the lower right-hand corner

T

contains the word BACON; and a single sign "(Y)" covers, very curiously, the word WROTE.

It may be asked whether these words are all that are contained under the cover of the inscription on the tombstone? We do not think they are. An alteration of a point of departure might produce an entirely new set of cipher symbols. We seem to perceive evidences of much more than we have worked out:—including a claim to the authorship of a great Spanish work, which has hitherto not been in anywise associated with the name of Francis Bacon.

Neither should we be surprised if there were anagrams, depending upon arithmetical relationships, between the letters themselves, and not based on a bi-literal cipher.

In this way we account for the fact that the first word of the third line of the inscription is "Blese" instead of "Blest." There can be no accidental errors in such a rare and curious piece of work as this is; and the substitution therefore of an *e* for a *t* has a meaning and a purpose; just as the spelling of "Frend" for "Friend" in the first line was necessary for the working out of the bi-literal cipher.

Mr. Isaac Hull Platt, of Lakewood, New Jersey, has recently published an interesting essay, entitled:—"Are the Shakespeare Plays signed by Francis Bacon?" He attempts to show that that remarkable word, which appears in Love's Labor Lost, (IV.I):—"honorificabilitud-initatitus," is an enlargement or modification of the word "Honorificabilitudino," which occurs in the Northumberland manuscript, in connection with the words "Francis Bacon" and "William Shakespeare;" and he claims that the latter form contains the anagram:—"*Initia hi ludi Fr. Bacono*":—"*these plays (are) in the inception, Francis Bacon's.*" And in this connection he calls attention to the following passage in the same Act and scene of "Love's Labour's Lost":—

"*Moth.* Peace! the peal begins.

*Arm.* Monsieur, are you lettered?

*Moth.* Yes, yes, he teaches boys the horn book. What is *a b* spelt backward, with the horn on his head?

*Hol.* Ba, pueritia, with a horn added."

Mr. Platt thinks he finds in this "ba with a horn," *ba cornu*, which, he says, will pass for a pun on the word "Bacon."

It was an age of ciphers and anagrams. All the foreign correspondence of states was carried on in the former, and even astronomers did not disdain to use the latter. Galileo, it will be remembered, put forth some of his wonderful telescopic discoveries in *anagrams,* (to forestall those who might attempt to steal his honors,) until he was ready to make full announcement of them, in their proved details.

# BOOK TWO.

## THE CIPHER IN THE SONNETS.

## CHAPTER XIX.

*The Sonnets.*

The cipher being real it follows, it seems to me, as a matter of course, that a deposit exists somewhere in the world, in which are hidden the original manuscripts of the plays, and the other works of Bacon; with the internal cipher narrative in each fairly written out; and a vast mass of other matters, throwing light upon the inner history of the reigns of King Henry VIII., King Edward, Queen Mary, Queen Elizabeth and King James I.

In Bacon's Natural History, (Cent. VIII, sec. 771) we read:

"I remember Livy doth relate, that there were found at a time two coffins of lead in a tomb; whereof the one contained the body of King Numa, it being some four hundred years after his death; and the other, his books of sacred rites and ceremonies, and the discipline of the pontiffs; and that in the coffin that had the body, there was nothing at all to be seen, but a little light cinders around the sides, but in the coffin that had the books, they were found as fresh as if they had been but newly written, being written on parchment, and covered over with watch-candles of wax, three or four-fold."

There is little in Bacon's writings which has not collateral meanings; and I therefore take this to be a hint

as to the means whereby the original books and manuscripts are to be preserved until that day has arrived when they could be safely published; and be safe from that "malignity of sects" which he so much dreaded, and of which his own age afforded such terrible examples. It seems to me that when the deposit is discovered, the priceless documents will be found imbedded in bees' wax like Numa's parchments, and as fresh and fair as the day they were deposited.

There are a multitude of hints in the Plays and Sonnets of Shakespeare all pointing to a time when a revelation shall be made and justice done to the great poet and philosopher.

The Sonnets have long been a source of perplexity to the critics. They are full of mysteries. Several books and pamphlets have been written recently to show that many of them are addressed to his own *genius*—his inner spirit—his poetical gift—his muse.

"One of these men is genius to the other." (Com. Ers. V. L.)

It is my belief they are full of a "word cipher," and that in them reference is made to his own name "Bacon" and the name of "Shakespeare."

We have (Sonnet CXXXVII.)

> "If eyes, corrupt by over-partial looks,
> Be anchored in the *bay* where all men ride."

This gives us the first syllable of "Bacon." The last syllable is found in Sonnet CVII:

> "Not mine own fears, nor the prophetic soul
> Of the wide world, dreaming on things to come,
> *Can* yet the lease of my true love control."

The *a* in "can" had, at that time, and even yet in England, the broad English sound of *o* in "con."

In Sonnet CXXXV we have:

"Whoever hath her wish, thou hast thy *will,*
And *will* to boot, and *will* in overplus;
More than enough am I that vext thee still,
To thy sweet *will* making addition thus.
Wilt thou, whose *will* is large and spacious,
Not once vouchsafe to hide my *will* in thine?
Shall *will* in others seem right gracious,
And in my *will* no fair acceptance shine?
The sea, all water, yet receives rain still,
And in abundance addeth to his store;
And thou being rich in *will,* add to thy *will*
One *will* of mine to make thy large *will* more.
Let no unkind, no fair beseechers kill;
Think all but one, and me in that one *"Will."*

The next Sonnet, (CXXXVI,) is as follows:

"If thy soul check thee that I come so near,
Swear to thy blind soul that I was thy *Will,*
And *will,* thy soul knows is admitted there;
Thus far for love, my love-suit, sweet, fulfill.
*Will will* fulfill the treasure of thy love,
Ay, fill it full with *wills,* and my *will* one,
In things of great receipt with ease we prove;
Among a number one is reckoned none.
Then in the number let me pass untold,
Though in thy store's account I one must be,
For nothing hold me, so it please thee hold
That nothing me, a something sweet to thee;
Make but my name thy love that still
And then thou lovest me—for my name is *Will."*

This recurrence of the word *Will* reminds me of the scene in Act IV, sc. 1 of the "Merry Wives of Windsor," as it appears in the First Folio, (Comedies, p. 53):

"*Evans.* Come hither, *William*; hold up your head; come.

*Mist. Page.* Come on, Sirha; hold up your head; answere your Master, be not afraid.

*Ev. William,* how many Numbers in Nownes?

*William.* Two.

*Dame Quickley.* Truely, I thought there had bin one Number more, because they say od's-Nownes.

*Ev.* Peace, your tatlings. What is (Faire) *William?*

*Will. Pulcher.*

*Quick.* Powlcats? There are fairer things than Powlcats, sure.

*Ev.* You are a very simplicity o' man; I pray you peace. What is (Lapis) *William?*

*Will.* A stone.

*Ev.* And what is a stone (William?)

*Will.* A Peeble.

*Ev.* No; it is Lapis; I pray you remember in your praine.

*Will. Lapis.*

*Eva.* That is a good *William;* what is he (William) that does lend articles?

*Will.* Articles are borrowed of the Pronoune; and be thus declined. *Singulariter nominativo hic, hac, hoc.*

*Eva. Nominativo hig, hag, hog;* pray you marke: *genitivo huius.* Well; what is your *Accusative*-case?

*Will. Accusative hinc.*

*Eva.* I pray you have your remembrance (childe) *Accusativo hing, hang, hog.*

*Quickly.* Hang-hog, is latten for *Bacon* I warrant you.

*Eva.* Leave your prables (o' man) What is the Focative case (William)?"

The play-writer used his bracketings and hyphenatings as recklessly as the periods and dashes are employed on the Shakspere tomb-stone. And so on to the end of the scene. This is on page 53, and on page 56 we have the word *"shakes"*:

"and *shakes* a chain,
In a most hideous and dreadful manner."

And on page 54 we have *"peere"*—"crying *peere*-out, peere-out;" and thus we have *"William Shakespeere,"* on three pages of the First Folio. And on the same page (53) where all these "Williams" appear, we have the word *"Bacon"* and on page 51 the word *France* occurs, which, with the word *is* gives us *France-is Bacon.*

And on page 53 of the Comedies, in the First Folio, we find the word *"Bacon";* and on page 53 of the Histories, in same, we again find the word *"Bacon;"* and in each case *"Bacon"* stands on the page at the number produced by multiplying the number of the page by the number of the italicized words on the first column of the page, in the one case less the bracketed words and in the other case counting the double words like "High-ho," as one word each!

And in the same way that, near this repetition of the word "William," in the Merry Wives, we found the

words *shakes* and *peere,* so in the sonnets where Will occurs so often, we have the words *Shake* and *spheres,* thus:

"And each, though enemies of either's reign,
Do in consent *shake* hands to torture me."
Sonnet XXVIII.

"How have mine eyes out of their *spheres* been fitted,
In the distraction of this madding fever."
Sonnet XVIX.

And again:

"Rough winds do *shake* the darling buds of May."
Sonnet XVIII.

"Then should I *spur,* though mounted on the wind."
Sonnet LI.

"That time of year thou mays't in me behold
When yellow leaves, or few or none do hang
Upon those boughs that *shake* against the cold,
Bare ruined choirs where late the sweet birds sang."
Sonnet LXXIII.

When we turn to the "Lover's Complaint" which was published with the Sonnets, in both the 1609 and the 1640 editions, we find these lines:

"Sometimes her levelled eyes their carriage ride,
As they did battery to the *spheres* intend."

I would suggest that the sceptical take some of the poems of the present age and see in how many of them they can find the words *shake* and *spheres* and *shake* and *spur.*

There were 21,000 words in the Shakespeare vocabulary, and all words do not occur in all writings! And there are some in the Dictionary that are not used in current literature probably once in a century!

I found the word *Jack* employed in the Plays to represent the first syllable of the play-actor's name, which, as the signatures to his will show was not *Shakespeare*, but *Shak-spere;* and the same thing occurs in the Sonnets:

"Do I envy those *jacks*, that nimble leap
To kiss the tender inward of thy hand."
Sonnet CXXVIII.

The word occurs twice in this sonnet.

"The bloody *spur* cannot provoke him on
That sometimes anger thrusts into his hide."
Sonnet L.

I think I even find the name of Bacon's home, *Saint Albans,* in the Sonnets, cunningly disguised as "Saint All-bonds;" thus:

"Tempteth my better angel from my side,
And would corrupt my *saint* to be a devil.
Sonnet CXLIV.

"Where art thou, Muse, that thou forget'st so long
To speak of that which gives thee *all* thy might?"
Sonnet C.

"The charter of thy worth gives thee releasing;
My *bonds* in thee are all determinate."
Sonnet LXXXVII.

In fact we can even obtain glimpses of what the cipher story in the Sonnets refers to. If the reader will turn to Sonnet CXXXIII and CXXXIV, he will find that although there is in the text no reference to imprisonment for debt, (which Bacon underwent two or three times), yet we have in the short space of these two continuous sonnets, the following words—*confessed, — bond, — engrossed, — mortgage, — statute, — covetous, — usurer, — bind, — surety, — three-fold-forfeit, — sue a friend — came debtor for my sake, — my friend — he pays the whole—prison, —steel—ward—guard, —gaol, — bail, — etc.*

It is certainly astonishing to find such a concatenation of significant words in two poems, of twenty-eight lines in all! When Francis Bacon was imprisoned for debt, by a Jew, the play of "Shylock" appeared the same year; and Bacon was released by his brother Anthony going "*surety*" for him; and he was in the habit of lovingly alluding to Anthony as his "*comforte,*" and in one of the two sonnets where most of these words are found (XXXIV.) we find these words:

"Myself I'll *forfeit,* so that *other mine*
Thou wilt restore, *to be my comfort still.*"

And here I would note a curious fact confirmatory of the theory that there is a cipher in the Sonnets.

The Shakespeare Plays were, many of them, first put forth in small quarto editions, with the cipher in them; but inasmuch as the cipher depended upon the pagination of a contemplated Folio, which was not published until after the death of Shakspere and Queen Elizabeth and

Cecil, it would have been impossible for the most acute decipherer, at the instance of Bacon's enemies, to have worked out the inner story and brought his head to the block.

In the same way we find that when the Sonnets were first published in 1609 they were in such an order that no amount of arithmetical work could have obtained a clue to the cipher rule.

There appeared in 1599 a poem called "The Passionate Pilgrim," "by W. Shakespeare," containing a large number of Sonnets; and in 1640 a new edition of the Sonnets was put forth, printed by Cotes, the printer of the 2nd Folio of the Plays, of which we shall learn more hereafter, in which the whole arrangement of the Sonnets, in the first edition, was departed from, and eighteen of the Sonnets of the "Passionate Pilgrim" were interspersed among the originals in a very quaint and curious fashion, without coherence or apparent meaning.

These, without doubt, dove-tailed into the others, so as to furnish the words which could not have been safely put forth in 1609.

For instance I noticed, in reading the first edition, in Sonnet LIII these lines:

> "Describe *Adonis* and the counterfeit
> Is poorly imitated after you."

Here—I said to myself—is a reference to the poem of "Venus and Adonis," "the first heir," it is alleged, of Shakspere's "invention." But I searched the 1609 edition in vain for the word "Venus." When, however, I turned to the edition of 1640, there I found the IX Sonnet of the "Passionate Pilgrim," embedded with two others,

between the 42d and 44th sonnets of the 1609 edition; and in it:

"*Venus* with Adonis sitting by her,
Under a myrtle shade began to woo him."

I thought I also saw references, in the Sonnets, of the 1609 edition, to the fact that some deposit, like that of King Numa had been made, or was intended to be made, of papers, covered with the "wax of watch-candles," (the candles which were placed around the bier of the dead). We found in Sonnet LXI:

"For thee *watch* I, whilst thou dost wake elsewhere
From me far off, with others all too near."

Here the rhythm is violated to get the word in, in a certain order.

In Sonnet XXI we have:

"And then, believe me, my love is as fair
As any mother's child, though not as bright
As those gold *candles* fixed in heaven's air."

All this seems to be a struggle; the thoughts and words being forced to get in the word *"candles."*

But I searched in vain, until I turned to the edition of 1640, and there I found, in that which had been originally the 5th Sonnet of the "Passionate Pilgrim," these words:

"Fair is my love, but not as fair as fickle;
Mild as a dove, but neither true nor trusty;
Brighter than glass, and yet, as glass is, brittle;
Softer than *wax,* and yet, as iron, rusty."

Here we have *"wax,"* (of) *"watch candles."*

And we also find scattered among the Sonnets these lines:

"If thou survive my well-contented day,
When that churl, Death, my bones with dust shall *cover.*"

Sonnet XXXII.

This gives us: *Cover* them with the *wax* of *watch candles.*

"But things removed that *hidden* in thee lie!
Thou art the *grave* where *buried* love doth lie."

Sonnet XXXI.

"The age to come would say this poet lies,
Such heavenly touches ne'er touched earthly faces
So should *my papers, yellowed with their age,*
Be scorned, like old men, of less truth than tongue."

Sonnet XVII.

"So is the time that keeps you, as my *chest,*
Or as the wardrobe which the robe doth *hide.*"

Sonnet LII.

"Since *brass,* nor *stone,* nor *earth,* nor boundless sea.

But sad mortality o'ersways their power, * * *
O, how shall summer's honey-breath hold out
Against the wreckful siege of battering days,
When rocks impregnable are not so stout
Nor *gates of steel* so strong but time decays?
O fearful meditation! where, alack!
*Shall Time's best jewel from Time's chest lie hid?*

Sonnet LXV.

*"My name be buried where my body is."*
Sonnet LXXII.

"Why write I still all one, ever the same,
And keep invention in a noted weed,
*That every word doth almost tell my name,*
Showing their birth, and where they did proceed?"
Sonnet LXXVI.

And note again those lines: (Sonnet LXXVI.)

"Why write I still all one, ever the same,
And keep invention *in a noted weed;"*

and compare them with the language of Bacon's prayer, written at the time of his downfall:

"The state and bread of the poor and oppressed have been precious in mine eyes; I have hated all cruelty and hardness of heart; I have, *though in a despised weed,* procured the good of all men."

In Sonnet XXXII we have:
"Compare them with the *bettering of the time."*

And again in Sonnet LXXXII:

"Some fresher stamp of the *time-bettering days."*

And Bacon says in his letter to King James, Oct. 19, 1620:

"This work (the Novum Organum) is *for the bettering of men's bread and wine."*

There is a very curious word:—"misprision." It is a law term. The lawyers speak of "misprision of treason"; "misprision of felony." It means "a neglect or light account of treason, by not revealing it when one has a bare knowledge of it." It is a singular word to find in a sonnet—and especially in a sonnet written by a play-actor, and not a lawyer. Yet here it is, dragged in, "neck and heels," in awkward fashion, and with it the word "treason."

"Thyself thou gavest, thy own worth then not knowing,
Or me, to whom thou gavest it, else *mistaking;*
So thy great gift, upon *misprision* growing,
Come home again, on better *judgment* making."
Sonnet LXXXVII.

If any one can make any sense of this it is more than I can do.

But here is the complement of it:

"Love is too young to know what conscience is;
Yet who knows not, conscience is born of love?
Then gentle cheater, urge not my amiss,
Lest *guilty* of my faults thy sweet self *prove.*
For thou *betraying* me, I do *betray*
My nobler part to my *gross body's treason.*"
Sonnet CLI.

Here we have the significant words:—*guilty, misprision, gross, treason, prove, betray, betraying, body's.*

And here, too, are other significant words:

"Anon permit the basest clouds to ride
With ugly *rack* on his celestial face."
Sonnet XXXIII.

The rack was an instrument of torture. And then we have:

"Thine eyes I love and they, as pitying me,
Knowing thy heart *torments* me with disdain."
Sonnet CXXXII.

Here the necessities of the cipher over-came the proprieties even of grammar. The word should be *torment.*

And we find also the name of "Spencer" and "Dowland" introduced in these seemingly impersonal love sonnets. They are imported into the 1640 edition from the "Passionate Pilgrim," Sonnet VI:

"If music and sweet poetry agree,
As they must needs, the sister and the *brother,*
Then must the love be great 'twixt thee and me,
Because thou lovest the one and I the other.
*Dowland* to thee is dear, whose heavenly touch
Upon the lute doth ravish human sense;
*Spencer* to me, whose deep conceit is such,
As, passing all conceit, needs no defence."

We argued a little while ago that the cipher story referred to Bacon's imprisonment for debt and his rescue by his brother, Anthony, who paid the claim. But in the 1609 edition the word "brother" did not appear. We sought for it in vain. It was a difficult word to introduce into a sonnet. But see how cunningly it is brought into

the one just quoted, which became the twenty-sixth in the edition of 1640.

His mother and father are alluded to in two or three of the sonnets.

Queen Elizabeth is, I think, repeatedly referred to in the cipher story. The words: *"her grace, graces, queen, monarch, reign, tyrant, tyrannous*, etc., are scattered all over the sonnets.

The enemies of good Queen Bess charged that Henry VIII.'s divorce from Queen Katharine was illegal, and hence that he was never married to Anne Boleyn; and consequently Elizabeth was denounced by her enemies as a *bastard.* And hence we find that word *bastard* recuring repeatedly, in these sonnets; written by one who had been kept poor and powerless as long as she lived.

"Thus is his cheek the map of days outworn,
When beauty lived and died as flowers do now,
Before these *bastard* signs of fair were born."
Sonnet LXVIII.

"If my dear love were but the child of state
It might for fortune's *bastard* be unfathered."
Sonnet CXXIV.

"And now is black beauty's successive heir,
And beauty slandered with a *bastard* shame."
Sonnet CXXVII.

It was charged by Elizabeth's enemies that she did not marry because she was incapable of having an heir. And the word which expressed that condition repeatedly occurs in the Sonnets:

"And *barren* rage of death's eternal cold."
Sonnet XIII.

"Why is my verse so *barren* of new pride?"
Sonnet LXXVI.

"With means more blessed than my *barren* rhyme."
Sonnet XVI.

We find the poet, despite these self-depreciatory words, just quoted, elsewhere declaring:

"And tongues to be your being shall rehearse,
When all the breathers of this world are dead:
So shalt thou live, such power has my pen,
Where breath most breathes,—even in the mouths of men."
Sonnet LXXXI.

This surely could not have been a "barren rhyme;" and so the word "barren" was, we take it, forced into the text.

We find Bacon's poverty alluded to as well as his imprisonment for debt:

"Alack! what *povcrty* my Muse brings forth!"
Sonnet CIII.

And his Essays are spoken of in the inner story as well as the Venus and Adonis.

"And vast *essays* proved thee my best of love."
Sonnet CX.

Bacon claims elsewhere that "essays" were but newly invented in that age, and Montaigne is called "the father" of them.

And with the help of the sonnets, imported into the 1640 edition from the "Passionate Pilgrim," we have another use of the word *Bacon*:

"Ah, that I had my lady at this *bay*
To kiss and clip me till I ran away."

P. P. IX.

"Thy looks with me thy heart in other place:
For there *can* live no hatred in thine eye."

Sonnet XCIII.

The world has been unable to account for the fact that the successful actor of Stratford, who had "bought a Lordship in the country," and applied for a coat of arms to make his father "a gentleman," should, seven years before his death, publish, or permit without protest, the publication of a book of Sonnets, with his name on the title-leaf, in which he lays bare his shameful amours with some woman who had

"Robbed others' beds' revenues of their rents."

Sonnet CXIII.

and who was "the wide world's common place,"—with even worse suggestions. But if these Sonnets were never written by Shakspere—perhaps never seen by him—the case is different. Then the real author when the movement of the cipher piled a lot of words in a group, in a small space, could fashion around them a poem, which was not autobiographical, except so far as the cipher story, within it, forced it to be such. We saw an example of this in the two sonnets where his imprisonment for debt is referred to.

Bacon, after the downfall of Essex, was charged with ingratitude and treachery, and the partisans of the Earl threatened his life. He wrote to the Queen in 1599:

"My life has been threatened, and my name libeled, which I count an honor."

He also wrote to Lord Howard:

"For my part I have deserved better than to have my name objected to envy, or my life to a ruffian's violence."

And this trouble seems to be alluded to in Sonnet LXXIV:

> "So then thou hast but lost the dregs of life,
> The prey of worms, my body being dead;
> *The coward conquest of a wretch's knife.*"

And in Sonnet XXXVI. we have Bacon's lamentation that his great plays are divorced from himself, and that he cannot claim them, at least in that generation:

> "Let me confess that *we two must be twain,*
> Although our undivided loves are one.
> So shall those blots that do with me remain,
> Without thy help, by me be borne alone.
> In our two loves there is but one respect,
> Though *in our lives a separable spite,*
> Which, though it alter not love's sole effect,
> Yet doth it steal sweet hours from love's delight.
> *I may not evermore acknowledge thee,*
> *Lest my bewailed guilt should do thee shame;*
> Nor thou with public kindness honor me,
> *Unless thou take that honor from thy name;*
> But do not so; I love thee in such sort,
> As thou *being mine, mine is thy good report.*"

It seems to me this is all very plain. Bacon speaks elsewhere of other writings, which would do more credit to his name than his acknowledged works. In this Sonnet he says, in effect, that he would be glad to acknowledge his poetic productions but it must not be,—they "must be twain." The blots upon his record, at that time when he "did not care whether God called him or her majesty;" that long period when he was without money or lucrative position and was borrowing small sums of one pound at a time, from his brother Anthony; and was thrown into prison occasionally by the usurers; these shames, with his Essex troubles, ought not to attach to the plays and poems. Neither could he acknowledge their authorship without confessing that he had shared with Shakspere the vile profits of the play-house, derived from ruffians, pimps and 'prentices; and such an acknowledgement meant social ostracism and death. He could nevermore acknowledge the works of his poetical genius, because his "bewailed guilt," in these particulars "would do them shame;" and would rob them of their honor:—

"Unless thou take that honor from thy name."

That is from the name and honor of the plays.

And the coming together of a group of words, describing this dark period in the great poet's career, is given in Sonnet XXIX, thus:

"When *in disgrace with fortune and men's eyes,*
I all alone *beweep my outcast state,*
And trouble deaf heaven with my bootless cries,
And look upon myself and curse my fate,
Wishing me like to one more rich in hope,

Featured like him, like him with friends possessed;
Desiring this man's art, and that man's scope,
With what I most enjoy contented least;
Yet in these thoughts myself almost despising,
Haply I *think on thee,*—and then my state,
(Like to the lark at break of day arising
From sullen earth), sings hymns at heaven's gate,
For thy sweet love remembered such wealth brings,
That then I scorn to change my state with kings."

I interpret this to mean that in his gloomy hours of despondency and disappointment, over his failure to rise in the state, he took joy and consolation in the greatness of the works he had accomplished for posterity. He had

"Laid great bases for eternity."
Sonnet CXXV.

And Bacon says, (Touching a Holy War):

"I resolved to spend my time wholly in writing, and to put forth that poor talent, or half talent, or what it is, that God hath given me, not, as heretofore, to particular exchanges, but *to banks or mounts of perpetuity,* which will not break."

This is the same thought that is in the Sonnet:

"Laid great bases for eternity."

There is no evidence that the man Shakspere "laid great bases for eternity," or built up "banks or mounts of perpetuity." He took no steps to secure the publication of his alleged plays, and one half of them had not been printed at the time his will was drawn. And al-

though his sister's posterity continued in possession of some of his Stratford property down to the beginning of this century, no copy of any of the Folios or the Quartos of the plays, bearing his name, has ever been traced home to his family or even to his village.

The poet says, Sonnet CXIX:

> "What potions have I drunk of Siren tears
> Distilled from limbecs foul as hell within,
> Applying fears to hopes and hopes to fears.
> Still losing when I saw myself to win."

There was nothing in Shakspere's career to which these words could be applied. He had risen from the place of horse-holder and call-boy to wealth and dignity; and was lending money and selling malt to his heart's content. When had he lost "when he hoped to win?"

And again:

"Tired with all these, for restful death I cry,—
As to behold desert a beggar born,
And needy nothing trimmed with jollity,
And purest faith unhappily forsworn,
And gilded honor shamefully misplaced,
And maiden virtue rudely strumpeted,
And right perfection wrongfully disgraced,
And strength by limping sway disabled,
And art made tongue-tied by authority,
And folly (doctor-like) controlling skill,
And captive good attending Captain ill;
Tired of all these, from these would I be gone,
Save that to die I leave my love alone."

All these are the lamentations of a great man,—a public man. He grieves "to behold desert a beggar born." Bacon was himself born with a very limited fortune. In the case of his cousin Cecil, the hunchback original, as I believe, of the character in the play of Richard III, he saw "gilded honor shamefully misplaced." In the Queen he saw "maiden virtue rudely strumpeted;" and "strength by limping sway (Cecil) disabled;" and art and philosophy "made tongue-tied" by the despotism of a rude and bigoted age.

These are the lamentations of a statesman—a man of enlarged views and great purposes. These considerations would scarcely have grieved the sensitive soul of the man of Stratford who, in 1604, five years before these Sonnets were published, sued Philip Rogers for two shillings for money loaned him; and prosecuted one Horneby, as Richard Grant White says, "for the sake of imprisoning him and depriving him both of the power of paying his debt, and supporting himself and family. * * * We open our mouths for food and we break our teeth against these stones."

There is much more that might be said upon this subject but I think I have established a strong probability that the Sonnets contain a Cipher narrative, which like the inscription on the tomb-stone, asserts the authorship of these poems by Francis Bacon.

## CHAPTER XX.

### *A Hidden Deposit.*

All these considerations are intended to lead up to the expression of my conviction that there is, somewhere in England, buried probably in the earth, or in a vault of masonry, a great iron or brass coffer or coffers, like that at "God's Gift College," London, which held the private papers of Alleyn, the actor,—(Shakspere's contemporary), and in which are contained, covered with "the wax of watch-candles," a vast mass of books and papers, many of them "yellowed with their age."

Included among these is probably an explanation of the several ciphers, invented by Bacon, and inserted by him in various works, many of which now "go about in the names of others;" and probably also the private papers of his father, Sir Nicholas Bacon, and his grandfather, Sir Anthony Cooke, giving the secret history of the reigns of Henry VIII., Edward VI., Queen Mary and Queen Elizabeth; and also many important documents of his own time, which will settle some of the great historical questions relating to that period. With these may be also found Bacon's great library, which has mysteriously disappeared.

It seems to me self-evident that, when Francis Bacon had spent so many years of his life, laboriously inter-

weaving cipher narratives in the Shakespeare Plays, Sonnets, etc., (to say nothing of other works which are now, by many, attributed to him), he would not have left the discovery of it all to the remote chance of some person or persons, hundreds of years thereafter, happening upon a few clue-words, which would lead up to a revelation of what he had so cunningly concealed. The inner story must have been in his view equally important with the outer vehicle, in which it was contained; and this being the case he must have taken as much pains to preserve the one as the other.

We are told that the printing of that great volume,—the First Folio—cost a sum equivalent to five thousand dollars today; and one has only to notice the punctuation to see the precision with which the work was prepared. But not satisfied with putting forth the First Folio, in 1623, some individual or society, nine years thereafter, printed the second Folio, of 1632; and in 1664, *forty-one years after* 1623, the Third Folio:—each of these being as large and expensive as the First. And it is evident that these three publications, which must have cost a small fortune to print, were sent forth to *preserve the cipher;*—because, in each one of the three, *each page is a duplicate of the same page in the* 1623 *Folio; beginning and ending with the same words; and repeating even the same apparent errors of pagination, spelling, bracketing and hyphenation of the text!*

Between the date of the First Folio and that of the Third a whole world of history had transpired. James the First had died and Charles the First, his son, had ascended the English throne; he had grossly misgoverned the kingdom; he had suppressed the parliament for

eleven years; the Long Parliament was then called; and a great Civil War soon followed; the king was deposed and lost his head,—(no great loss to him or the world)—Cromwell became Protector of the realm; he ruled from 1631 until his death in 1658; Charles II. came to the throne in 1660; the profligate cavaliers succeeded the honest but fanatical Puritans; the stage-plays which had been driven out by the religious enthusiasts, amid a whirlwind of opprobrium, came back triumphantly and more debauched and disreputable than ever. And yet, through all these vast changes, some association,—for such a work could hardly have been entrusted to an individual life:—(as the man who was forty in 1623 would have been eighty-one in 1664); some association, I say, must have continued in existence for forty-one years, (thirty-eight years after Bacon's death); the members of which not only knew that there was a cipher in the Shakespeare Plays, whose perpetuation depended upon the reproduction of the pagination and even the apparent typographical errors of the First Folio, but they must also have been possessed of the means to pay twice for the printing of such a large volume, for there was not in that day an extensive reading population to justify such an outlay.

If, therefore, all these pains and this cost were incurred to preserve the frame-work of the cipher, is it probable that nothing was done to secure the future revelation of the cipher narrative itself, without which the frame-work was comparatively valueless? Who could have foreseen, in the midst of the scramblings and contentions of cruel and murderous castes and creeds, in 1623 and 1664, that this great peaceful, critical age was to follow, which

would appreciate the Plays at something like their true value; and scan them with microscopic observation, until they stumbled upon the evidences which led up to the thought that there was a cipher hidden in their text?

The existence of the cipher presupposes therefore the existence of a hidden deposit; and proves that some steps must have been taken to provide for its revelation after the lapse of a given number of years or centuries; and that the same society to which this was entrusted also published the Folios of 1632 and 1664; and possibly may also have secured the printing of those curious photo-lithographic fac-similes of the First Folio, which have appeared in our own day!

And we find many hints of this future revelation in the Sonnets and the Plays. In Sonnet LV we find the following:

> "Not marble, nor the gilded monuments
> Of princes, *shall outlive this powerful rhyme.*"

Observe the marvellous self-assertion of superiority and immortality in this utterance! Could the man who wrote it have disposed in his will of a "silver-gilt bowl," and finger rings and old clothes, and a "second best bed," and made no allusion to those plays which were to endure, as he believed, if he was the author, to the end of time? Could he have quietly gone to the grave, with all his wealth, (for his income is said to have been equal to $20,000 a year today), and have taken no steps to secure their publication; for one-half of them, it is well known, were not printed when he died, or for seven years thereafter?

The Sonnet continues:

"But *you* shall shine more bright in these contents
Than unswept stone besmeared by sluttish time."

Here the "you," as we take it, refers to his muse,—his genius,—his inner self.

"When wasteful wars *shall statues overturn,*
And *broils root out the work of masonry,*
Nor Mars his sword nor war's quick fire shall burn
The living *record* of your memory.
'Gainst death and all-oblivious enmity
*Shall you pace forth;* your praise shall still find room
Even in the eyes of *all posterity,*
That wear this world out *to the ending doom.*
So till the judgment that yourself arise,
You live in this, and dwell in lover's eyes."

If this means anything it means that the writer's work is immortal; and when wars, (which had been common in England for many centuries), shall "overturn statues" and "root out the work of masonry," the "living record" of the poet's genius should survive, and, against death, "you," the "better part of me," shall "pace forth," liberated from the "enmity" which had pursued him during his life time, and sought to consign him to oblivion; and thenceforth his genius should live, even to the judgment day, when the author himself should rise to be judged with the rest of mankind.

And what was this "living record of his memory?"

Not the Sonnets; for, noble as some of them are, the claim of immortality could scarcely be founded upon them alone. Not the Plays, for they were not a "living

*record*," there is nothing "recorded" in them, unless it be within the hidden cipher story. What then is meant? Does it not mean that when statues were overthrown by war, and masonry "rooted out," there would be found the tremendous record of his life and work, and the history of his time; and thereupon his wonderful genius would be recognized; it would "pace forth"—it would take a new life;—it would step out before the wonder and admiration of the world;—and remain forever;—concentrating upon itself the attention of mankind, till the "ending doom?"

If it does not mean this, what does it mean? Would it not have been,

"An expense of spirit in a waste of shame,"

to attribute all these extravagant promises of immortality, to some woman whose very name even is not given?

And how could the overthrowing of statues, and the rooting out of masonry, by civil wars, release the "memory" of some female,—some lady-love?" And what could be the "record"—the "living record" of such a person? And why should the destruction of statues and masonry give "room," for the "praise" of such an unnamed person, and why should mankind continue to praise *her* "to the ending doom?" As he says in another Sonnet, (LXXXI):

"Your monument shall be my gentle verse,
Which eyes not yet created shall o'er-read;
And tongues to be, your being shall rehearse,
When all the breathers of this world are dead;
You still shall live, (such virtue hath my pen),
Where breath most breathes,—even in the mouths of men."

If this great poet really believed that all men,—for all time to come,—for a thousand years,—for ten thousand years,—would devote their surplus energies to the "praise" of the physical charms of some poor piece of flesh and blood, long ago dust, why, in Heaven's name, did he not tell us who she was? How can we praise forever that which is as intangible and temporary as a breath of summer air? And is there anything that mankind is likely to "praise," to the consummation of all things, except the loftiest and vastest manifestations of the human mind and spirit? And if "wasteful wars," or any other causes, do "overturn statues" and "root out the work of masonry," and reveal to the world that Francis Bacon was the greatest intellect of all time; that by a splendid self-abnegation he has allowed his honors to rest for centuries upon the heads of others, not only of his own nation, but even of other countries,

("To him all scenes of Europe homage owe,")

and that the Shakespeare Plays, magnificent beyond all the works of man, are a "cheveril glove," and when turned inside out prove that poetry and history are wedded in immortal marriage, then will not the genius of Francis Bacon "pace forth," "'gainst death and all oblivious enmity," and take possession of the world and hold it as long as the earth endures?

He was one of those men,

"Who have ta'en the giant world by the throat,
And thrown it, and made it swear to maintain
Their name and fame, at peril of its life."

The poet says:

" To see this age! A sentence is but a cheveril glove to a good wit: how quickly the wrong side may be turned outward!" (Twelfth Night, 3. 1.)

And a play, with a history inside of it, is indeed a "cheveril glove," and when the cipher rule is known it can be quickly turned inside out.

And this brings us to another point in our argument.

# BOOK THREE.

## THE PHOENIX AND THE TURTLE.

## CHAPTER XXI.

### *"The Phœnix and the Turtle."*

Let the reader bear in mind what I have just said, about "poetry and history wedded in immortal marriage," and then read the following verses, which, under the title,—"The Phœnix and the Turtle," appeared in 1601, among the additional poems of Chester's "Love's Martyr," with "Wm. Shakespeare's" name appended to them. There has never been any question that they were written by the author of the "Shakespeare Plays;" they are published in all the complete editions of his works.

### "THE PHOENIX AND THE TURTLE.

Let the bird of loudest lay,
On the sole Arabian tree,
Herald sad and trumpet be,
To whose sound chaste wings obey.

But thou, shrieking harbinger,
Foul precurser of the fiend,
Augur of the fever's end,
To this troop come thou not near.

From this session interdict
Every fowl of tyrant wing,
Save the eagle, feather'd king:
Keep the obsequy so strict.

Let the priest, in surplice white,
That defunctive music can,
Be the death-divining swan,
Lest the requiem lack his right.

And thou, treble-dated crow,
That thy sable gender mak'st
With the breath thou giv'st and tak'st,
'Mongst our mourners shalt thou go.

Here the anthem doth commence:
Love and constancy is dead;
Phœnix and the turtle fled
In a mutual flame from hence.

So they lov'd, as love in twain
Had the essence but in one;
Two distincts, division none;
Number there in love was slain.

Hearts remote, yet not asunder;
Distance, and no space was seen
'Twixt the turtle and his queen:
But in them it were a wonder.

So between them love did shine,
That the turtle saw his right
Flaming in the phœnix' sight:
Either was the other's mine.

Property was thus appall'd,
That the self was not the same;
Single nature's double name,
Neither two nor one was call'd.

Reason in itself confounded,
Saw division grow together;
To themselves yet either neither,
Simple were so well compounded.

That it cried, how true a twain
Seemeth this concordant one!
Love hath reason, reason none,
If what parts can so remain.

Whereupon it made this threne
To the phœnix and the dove,
Co-supremes and stars of love,
As chorus to their tragic scene.

## THRENOS.

Beauty, truth, and rarity,
Grace in all simplicity,
Here inclos'd in cinders lie.

Death is now the phœnix' nest;
And the turtle's loyal breast
To eternity doth rest,

Leaving no posterity:
'Twas not their infirmity,
It was married chastity.

Truth may seem, but cannot be;
Beauty brag, but 'tis not she;
Truth and beauty buried be.

To this urn let those repair
That are either true or fair;
For these dead birds sigh a prayer."

These verses are in some respects exquisitely beautiful; but no one has ever yet attempted to explain what they mean. There is a mystery in them and around them; and we can see no reason why any mystery should surround the writings of the successful play-actor and money-lender. His life was a plain and simple progress from poverty and obscurity to wealth and honor.

At the first blush one would say that these verses relate to some deceased married couple, and are intended to be inscribed upon their tomb; but there are many considerations which forbid such conclusion.

If the woman is supposed to represent, in the poem, as she usually does, the turtle-dove, the graceful, feminine emblem of tender conjugal affection, why should the husband stand for the phœnix?

What is the phœnix?

We turn to the Cyclopædia and read:

"*Phoenix,*—a mythical bird, living in Arabia, resembling an eagle, with wings partly red and partly golden. On arriving at the age of 500 years it built a funeral pile of wood and aromatic gums, and, lighting it by the fanning of its wings, was consumed to ashes, out of which arose a new phœnix. The fathers of the church employed the myth to illustrate the resurrection; and several

of the Roman emperors used it on coins to typify their own apotheosis, or the return of the golden age under their rule." (Amer. Cyclo. Vol. XIII, p. 457.)

If the "turtle" is the wife, why should this particular husband be a phœnix?

But it appears, from the text, —strange to say,— that it was the husband who was the dove and the wife the phœnix! And therefore the phœnix is to rise again from her ashes while the dove will not.

"Death is now the phœnix' nest;
And the turtle's loyal breast
To eternity doth rest."

The "phœnix" made his nest of woods and gums, and when he died, by fire, a new phœnix was born. When was the new phœnix to rise, which is referred to in this poem? Death was his "nest," and from Death there was to be a resurrection!

What does it all mean?

"So they loved, as love in twain
Had the essence been in one;
Two distincts, division none:
Number there in love was slain."

It would be difficult to apply this language to a mortal man and his wife.

"That, it cried, how true a twain
Seemeth this concordant one!
*Love* hath *reason, reason none;*
If what parts can so remain."

"Property was thus appalled,
That the self was not the same;
Single nature's double name
Neither two nor one was called."

"Leaving no posterity:—
'Twas not their infirmity
It was married chastity."

There is something more here than an epitaph over human beings. If the "phœnix" represents the Christian resurrection, why should the husband, the dove, not rise, as well as the wife? And of what human couple could it be said that they were called neither two nor one?

What is there to which these words could be applied?

Suppose there is a cipher in the Shakespeare Plays, then the internal story and the external dramas are so woven together, *out of the same materials,* that we may say there are "two *distincts, division none.*" We may say:

"Hearts remote, yet not asunder;
Distance *and no space was seen*
'Twixt the turtle and his queen;
But in them it were a wonder."

In other words there is a wide difference between the purpose of the internal story and the meaning of the external play—there was "distance and no space was seen."

"Reason in itself confounded,
Saw division grow together;
To themselves yet either—neither,
Simple were so well compounded."

Surely that is so when an external comedy may contain an internal tragedy; or an external tragedy be the cover for an internal comedy; or when the dramatic events of King John's reign may shelter a narration of the court secrets of Queen Elizabeth's time.

"Either was the other's mine;"

for the play was made up of the cipher and the cipher was made up of the play; and both were a "concordant one."

And how fitly can these words be spoken of the great dramas?

"*Beauty, truth,* and *rarity,*
Grace in all simplicity,
Here enclosed in cinders lie.

Death is now the phœnix' nest;
And the turtle's loyal breast
To eternity doth rest.

*Truth* may seem, but cannot be;
*Beauty* brag but tis not she;
*Truth and beauty buried be.*"

The external dramas are *beauty;* the internal narratives are *truth;* they live together "well compounded," as a "concordant one; two distincts (with) division none." The histories of the time may seem to record the historical events of the time, but the real facts are buried in cinders, in the grave of the poet and philosopher; not to be made known until the "phœnix" rises, and the cipher is revealed.

"Love and constancy are dead,
Phœnix and the turtle fled,
*In a mutual flame* from hence."

But one of these is a phœnix; and it will rise from the "mutual flames" of death; if it does not the Arabian myth is in vain; it has no place here. The "phœnix" implies a resurrection? What is it?

The turtle-dove, with its cooing voice, and its love for the human race, (for in a "despised weed" he had "sought the good of all men"), must take its chances of mortality; but the time will come when the internal history, the "truth," as contradistinguished from the "beauty," will rise like a phœnix from its ashes—its "cinders"—and on red and golden wings soar, eagle-like, above the world.

And when will this resurrection be?

Even of this we seem to have a hint:

"And thou, *treble-dated* crow,
That thy sable-gender mak'st,
With the breath thou giv'st and takest,
'Mongst our mourners shalt thou go."

Has any one attempted to explain all this? What *is* the "treble-dated crow?" And what is the sable-gender" which the crow makes? And what nonsense is this for the Stratford money-lender to write, between his sellings of malt and bringings of actions in assumpsit?

We take it that the crow is the unknown future; the dark years to come,—the blackness of obscurity; that make their own sable-gender, with the breath they give and take. The crow was believed, in Bacon's time, to

live one hundred years. The "treble-dated crow" may therefore signify the dark and uncertain future of three hundred years, which are to pass before the "phœnix" shall rise from its ashes, and the Truth be revealed to live forever.

What more natural than that this "*Threne*"—this "funeral song,"—should be accompanied by an anxious-looking-forward, by the poet, into the centuries that are to come; and what more natural than to paint that future as "the crow that flies in heaven's sweetest air" —that "vexes the dove"—as the emblem of darkness. Bacon died on the eve of the great religious and political revolution which soon after swept over all the British Islands. He had put this observation into the mouth of Hamlet (V. 1):

"By the Lord, Horatio, this three years I have taken note of it; the age is grown so picked, that the toe of the peasant comes so near the heel of the courtier, he galls his kibe."

The future was not plain to him. Smithfield still smoked with the fires that devoured the bodies of heretics. Would the world grow worse or better? Would it, as Bacon said, "make a bankrupt of books," and wipe out the English tongue? Who could "look into the seeds of time and say which grain would grow and which would not?" And each century would make its own sable gender, different from all others, out of its own events,—its own deeds,—its own developments:— "the breath thou giv'st and takest."

But would the "fever" end? Would the fever of intolerance and persecution and fanaticism and cruelty and ignorance pass away? Who could tell?

And into the dark mouth of this tomb of uncertainty he consigned his treasure,—his

"Beauty, truth and rarity
And grace in all simplicity."

And note how all this connects with Sonnet LXV, already quoted:

"Since brass, nor stone, nor earth, nor boundless sea,
But sad mortality o'ersways their power,
How with this *rage* shall *beauty* hold a plea,
Whose action is no stronger than a flower?
O, how shall summer's sunny breath hold out
Against the wreckful siege of *battering days,*
When rocks impregnable are not so stout,
Nor gates of steel so strong, but time decays?
O fearful meditation! Where alack!
*Shall Time's best jewel from Time's chest be hid.*"

Having created, by tremendous labor, a vast secret, which could not reach its object without a future revelation, a phœnix-like resurrection, the soul of the poet was troubled, looking into the unknown ages, as to whether or not they would devour the trust committed to them, or hold it up in glory before the world.

These thoughts form the undercurrent of the Sonnets:

"When I have seen such interchange of state,
Or state itself confounded to decay;
Ruin hath taught me thus to ruminate
That *Time will come and steal my love away.*
This thought is as a death, which cannot choose
But weep to have *that which it fears to lose.*"

Sonnet LXIV.

"My name be *buried* where my body is"—

What is his *"name?"* Not his mere cognomen, but his whole vast reputation—his deeds—his life.

A barbaric age might, in the coming centuries, toss his jewels to the swine; or, when his genius at last "paced forth" from the demolished masonry, it might step into a world glorious with peace and culture and the blessed lights of God's tremendous purposes.

And if this be not the true interpretation of this strange poem, who will supply us with its meaning?

It must have a meaning. And yet none is apparent upon its surface.

What did the Stratford man mean, (if he wrote it,) by putting forth such a mystery, with no key in his life, or his life's deeds, for its unravelment?

What was his "phœnix" and "turtle"?

How could the "overturning of statues" and "the rooting out of masonry" affect him?

So many of his shadowes thou hast met,
And not the very King. I haue two Boyes
Seeke *Percy* and thy selfe about the Field:
But seeing thou fall'st on me so luckily,
I will assay thee: so defend thy selfe.
*Dow.* I feare thou art another counterfeit:
And yet in faith thou bear'st thee like a King:
But mine I am sure thou art, whoere thou be,
And thus I win thee. *They fight, the K. being in danger,*
*Enter Prince.*
*Prin.* Hold vp thy head vile Scot, or thou art like
Neuer to hold it vp againe: the Spirits
Of valiant *Sherly, Stafford, Blunt*, are in my Armes:
It is the Prince of Wales that threatens thee,
Who neuer promiseth, but he meanes to pay.
*They Fight, Douglas flyeth.*
Cheerely My Lord: how fare's your Grace?
Sir *Nicholas Gawsey* hath for succour sent,
And so hath *Clifton*: Ile to *Clifton* straight.
*King.* Stay, and breath awhile.
Thou hast redeem'd thy lost opinion,
And shew'd thou mak'st some tender of my life
In this faire rescue thou hast brought to mee.
*Prin.* O heauen, they did me too much injury,
That euer said I hearkned to your death.
If it were so, I might haue let alone
The insulting hand of *Douglas* ouer you,
Which would haue bene as speedy in your end,
As all the poysonous Potions in the world,
And sau'd the Treacherous labour of your Sonne.
*K.* Make vp to *Clifton*, Ile to Sir *Nicholas Gawsey*. *Exit*
*Enter Hotspur.*
*Hot.* If I mistake not, thou art *Harry Monmouth*.
*Prin.* Thou speak'st as if I would deny my name.
*Hot.* My name is *Harry Percie*.
*Prin.* Why then I see a very valiant rebel of that name.
I am the Prince of Wales, and thinke not *Percy*,
To share with me in glory any more:
Two Starres keepe not their motion in one Sphere,
Nor can one England brooke a double reigne,
Of *Harry Percy*, and the Prince of Waler.
*Hot.* Nor shall it *Harry*, for the houre is come
To end the one of vs; and would to heauen,
Thy name in Armes, were now as great as mine.
*Prin.* Ile make it greater, ere I part from thee,
And all the budding Honors on thy Creft,
Ile crop, to make a Garland for my head.
*Hot.* I can no longer brooke thy Vanities. *Fights.*
*Enter Falstaffe.*
*Fal.* Well said *Hal*, to it *Hal*. Nay you shall finde no Boyes play heere, I can tell you.
*Enter Douglas: he fights with Falstaffe, who falls down as if he were dead. The Prince killeth Percie.*
*Hot.* Oh *Harry*, thou hast rob'd me of my youth:
I better brooke the losse of brittle life,
Then those proud Titles thou hast wonne of me,
They wound my thoughts worse, then the sword my flesh:
But thoughts the slaue of Life, and Life, Times foole;
And Time, that takes survey of all the world,
Must haue a stop. O, I could Prophesie,
But that the Earth, and the cold hand of death,
Lyes on my Tongue: No *Percy*, thou art dust
And food for——
*Prin.* For Wormes, braue *Percy*. Farewell great heart:
Ill-weau'd Ambition, how much art thou shrunke!
When that this bodie did containe a spirit,

A Kingdome for it was too small a bound:
But now two paces of the vilest Earth
Is roome enough. This Earth that bearest the dead,
Bearest not alliue so stout a Gentleman.
If thou wer't sensible of curtesie,
I should not make so great a shew of Zeale.
But let my fauours hide thy mangled face,
And euen in thy behalfe, Ile thanke my selfe
For doing these fayre Rites of Tendernesse.
Adieu, and take thy praise with thee to heauen,
Thy ignomy sleepe with thee in the graue,
But not remembred in thy Epitaph.
What? Old Acquaintance? Could not all this flesh
Keepe in a little life? Poore Iacke, farewell:
I could haue better spar'd a better man.
O, I should haue a heauy misse of thee,
If I were much in loue with Vanity.
Death hath not stucke so fat a Deere to day,
Though many dearer in this bloody Fray:
Imbowell'd will I see thee by and by,
Till then, in blood, by Noble *Percie* lye. *Exit.*
*Falstaffe riseth vp.*
*Fal.* Imbowell'd? If thou imbowell me to day, Ile giue you leaue to powder me, and eat me too to morrow, 'Twas I me to counterfet, or that hotte Termagant Scot, had paid me scot and lot too. Counterfeit? I am no counterfeit; to dye, is to be a counterfeit, for he is but the counterfeit of a man, who hath not the life of a man: But to counterfeit dying, when a man thereby liueth, is to be no counterfeit, but the true and perfect image of life indeede. The better part of Valour, is Discretion; in the which better part, I haue saued my life. I am afraide of this Gun-powder *Percy* though he be dead. How if he should counterfeit too, and rise? I am afraid hee would proue the better counterfeit: therefore Ile make him sure: yea, and Ile sweare I kill'd him. Why may not he rise as well as I: Nothing confutes me but eyes, and no-bodie sees me. Therefore sirra, with a new wound in your thigh come you along me. *Takes Hotspurre on his backe.*
*Enter Prince and John of Lancaster.*
*Prin.* Come Brother *John*, full brauely hast thou flesht thy Maiden sword.
*Iohn.* But soft, whose braue is heere?
Did you not tell me this Fat man was dead?
*Prin.* I did, I saw him dead,
Breathlesse and bleeding on the ground: Art thou aliue?
Or is it fantasie that playes vpon our eye-sight?
I prethee speake, we will not trust our eyes
Without our eares. Thou art not what thou seem'st.
*Fal.* No, that's certaine: I am not a double man: but if I be not Iacke Falstaffe, then am I a Iacke: There is *Percy*: if your Father will do me any Honor, so: if not, let him kill the next *Percie* himselfe. I looke to be either Earle or Duke, I can assure you.
*Prin.* Why, *Percy* I kill'd my selfe, and saw thee dead.
*Fal.* Did'st thou? Lord, Lord, how the world is giuen to Lying? I grant you I was downe, and out of Breath, and so was he, but we rose both at an instant, and fought a long houre by Shrewsburie clocke. If I may be beleeued, so: if not, let them that should reward Valour, beare the sinne vpon their owne heads. Ile take't on my death I gaue him this wound in the Thigh: if the man were aliue, and would deny it, I would make him eate a peece of my sword.
*Iohn.* This is the strangest Tale that e're I heard.
*Prin.* This is the strangest Fellow, brother *Iohn*.

Come

Come, bring your luggage Nobly on your backe:
For my part, if a lye may do thee grace,
Ile gild it with the happiest termes I haue.
*A Retreat is sounded.*
The Trumpets sound Retreat, the day is ours:
Come Brother, let's to the highest of the field,
To see what Friends are liuing, who are dead. *Exeunt*
*Fal.* Ile follow as they say, for Reward. He that rewards me, Heauen reward him. If I do grow great again, Ile grow lesse? For Ile purge, and leade Sacke. and liue cleanly, as a Nobleman should do. *Exit*

## *Scæna Quarta.*

*The Trumpets sound.*
*Enter the King, Prince of Wales, Lord Iohn of Lancaster, Earle of Westmerland, with Worcester & Vernon Prisoners.*

*King.* Thus euer did Rebellion finde Rebuke.
Ill-spirited Worcester, did we not send Grace,
Pardon, and termes of Loue to all of you?
And would'st thou turne our offers contrary?
Misuse the tenor of thy Kinsmans trust?
Three Knights vpon our party slaine to day,
A Noble Earle, and many a creature else,
Had beene aliue this houre,
If like a Christian thou had'st truly borne
Betwixt our Armies, true Intelligence.
*Wor.* What I haue done, my safety vrg'd me to.
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And I embrace this fortune patiently,
Since not to be auoyded, it falls on me.
*King.* Beare Worcester to death, and *Vernon* too:
Other Offenders we will pause vpon.
*Exit Worcester and Vernon.*
How goes the Field?
*Prin.* The Noble Scot Lord *Douglas*, when hee saw
The fortune of the day quite turn'd from him,
The Noble *Percy* slaine, and all his men,
Vpon the foot of feare, fled with the rest;
And falling from a hill, he was so bruis'd
That the pursuers tooke him. At my Tent
The *Douglas* is, and I beseech your Grace,
I may dispose of him.
*King.* With all my heart.
*Prin.* Then Brother *Iohn* of Lancaster,
To you this honourable bounty shall belong:
Go to the *Douglas*, and deliuer him
Vp to his pleasure, ransomlesse and free:
His Valour shewne vpon our Crests to day,
Hath taught vs how to cherish such high deeds,
Euen in the bosome of our Aduersaries.
*King.* Then this remaines: that we diuide our Power.
You Sonne *Iohn*, and my Cousin Westmerland
Towards Yorke shall bend you, with your deerest speed
To meet Northumberland, and the Prelate *Scroope*,
Who (as we heare) are busily in Armes.
My Selfe, and your Sonne *Harry* will towards Wales,
To fight with *Glendower*, and the Earle of March.
Rebellion in this Land shall lose his way,
Meeting the Checke of such another day:
And since this Businesse so faire is done,
Let vs not leaue till all our owne be wonne. *Exeunt.*
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# The Second Part of Henry the Fourth,

## Containing his Death: and the Coronation of King Henry the Fift.

### *Actus Primus. Scœna Prima.*

### Induction.

*Enter Rumour.*

Open your Eares: For which of you will stop
The vent of Hearing, when loud *Rumor* speakes?
I, from the Orient, to the drooping West
(Making the winde my Post-horse) still vnfold
The Acts commenced on this Ball of Earth.
Vpon my Tongue, continuall Slanders ride,
The which, in every language, I pronounce,
Stuffing the Eares of them with false Reports:
I speake of Peace, while couert Enmitie
(Vnder the smile of Safety) wounds the World:
And who but *Rumour*, who but onely I
Make fearfull Musters, and prepar'd Defence,
Whilst the bigge yeare, swolne with some other griefes,
Is thought with childe, by the sterne Tyrant, Warre,
And no such matter? *Rumour*, is a Pipe
Blowne by Surmises, Iealousies, Conjectures;
And of so easie, and so plaine a stop,
That the blunt Monster, with vncounted heads,
The still discordant, wauering Multitude,
Can play vpon it. But what needs I thus
My well-knowne Body to anatomize
Among my houshold? Why is *Rumour* heere?
I runne before King *Harries* victory,
Who in a bloodie field by Shrewsburie
Hath beaten downe young *Hotspurre*, and his Troopes,
Quenching the flame of bold Rebellion,
Even with the Rebels blood. But what meane I
To speake so true at first? My Office is
To noyse abroad, that *Harry Monmouth* fell
Vnder the Wrath of Noble *Hotspurres* Sword:
And that the King, before the *Douglas* Rage
Stoop'd his Anointed head, as low as death.
This haue I rumour'd through the peasant-Townes,
Betweene the Royall Field of Shrewsburie,
And this Worme-eaten-Hole of ragged Stone,
Where *Hotspurres* Father, old Northumberland
Lyes crafty sicke. The Posts come tyring on,
And not a man of them brings other newes
Then they haue learn'd of Me. From *Rumours* Tongues,
They bring smooth-Comforts-false, worse then True-wrongs. *Exit.*

### *Scena Secunda.*

*Enter Lord Bardolfe, and the Porter.*

*L.Bar.* Who keepes the Gate heere hoa?
Where is the Earle?
*Por.* What shall I say you are?
*L.Bar.* Tell thou the Earle
That the Lord *Bardolfe* doth attend him heere.
*Por.* His Lordship is walk'd forth into the Orchard,
Please it your Honor, knocke but at the Gate,
And he himselfe will answer.

*Enter Northumberland.*

*L.Bar.* Heere comes the Earle.
*Nor.* What newes Lord *Bardolfe*? Eu'ry minute now
Should be the Father of some Stratagem;
The Times are wilde: Contention (like a Horse
Full of high Feeding) madly hath broke loose,
And beares downe all before him.
*L.Bar.* Noble Earle,
I bring you certaine newes from Shrewsbury.
*Nor.* Good, and heauen will.
*L.Bar.* As good as heart can wish:
The King is almost wounded to the death:
And in the Fortune of my Lord your Sonne,
Prince *Harrie* slaine out-right: and both the *Blunts*
Kill'd by the hand of *Douglas*, Yong Prince *Iohn*,
And Westmerland, and Stafford, fled the Field.
And *Harrie Monmouth's* Brawne (the Hulke Sir *Iohn*)
Is prisoner to your Sonne. O, such a Day,
(So fought, so follow'd, and so fairely wonne)
Came not, till now, to dignifie the Times
Since *Cæsars* Fortunes.
*Nor.* How is this deriu'd?
Saw you the Field? Came you from Shrewsbury?
*L.Bar.* I spake with one (my L.) that came frō thence,
A Gentleman well bred, and of good name,
That freely rendred me these newes for true.
*Nor.* Heere comes my Seruant *Trauers*, whom I sent
On Tuesday last, to listen after Newes.

*Enter Trauers.*

*L.Bar.* My Lord, I ouer-rod him on the way,
And he is furnish'd with no certainties,
More then he (haply) may retaile from me.
*Nor.* Now *Trauers*, what good tidings comes frō you.

*Tra.*

*Tra.* My Lord, Sir *Iohn Umfreuill* turn'd me backe
With ioyfull tydings; and (being better hors'd)
Out-rod me. After him, came spurring head
A Gentleman (almoſt forc-ſpent with ſpeed)
That ſtopp'd by me, to breath his bloodied horſe.
He aſk'd the way to Cheſter: And of him
I did demand what Newes from Shrewsbury:
He told me, that Rebellion had ill lucke,
And that yong *Harry Percies* Spurre was cold.
With that he gaue his able Horſe the head,
And bending forwards ſtrooke his able heeles
Againſt the panting ſides of his poore Iade
Vp to the Rowell head, and ſtarting ſo,
He ſeem'd in running, to deuoure the way,
Staying no longer queſtion.

*North.* Ha? Againe?
Said he yong *Harrie Percyes* Spurre was cold?
(Of *Hot-Spurre*, cold-Spurre?) that Rebellion,
Had met ill lucke?

*L.Bar.* My Lord: Ile tell you what,
If my yong Lord your Sonne, haue not the day,
Vpon mine Honor, for a ſilken point
Ile giue my Barony. Never talke of it.

*Nor.* Why ſhould the Gentleman that rode by *Trauers*
Giue then ſuch inſtances of Loſſe?

*L.Bar.* Who, he?
He was ſome hilding Fellow, that had ſtolne
The Horſe he rode on: and vpon my life
Speake at aduenture. Looke, here comes more Newes.

*Enter Morton.*

*Nor.* Yea, this man's brow, like to a Title-leafe,
Fore-tels the Nature of a Tragicke Volume:
So lookes the Strond, when the Imperious Flood
Hath left a witneſt Vſurpation.
Say *Morton*, did'ſt thou come from Shrewsbury?

*Mor.* I ran from Shrewsbury (my Noble Lord)
Where hatefull death put on his vgliеſt Maske,
To fright our party.

*North.* How doth my Sonne, and Brother?
Thou trembl'ſt; and the whiteneſſe in thy Cheeke
Is apter then thy Tongue, to tell thy Errand.
Euen ſuch a man, ſo faint, ſo ſpiritleſſe,
So dull, ſo dead in looke, ſo woe-begone,
Drew *Priams* Curtaine, in the dead of night,
And would haue told him, Halfe his Troy was burn'd.
But *Priam* found the Fire, ere he his Tongue:
And I, my *Percies* death, ere thou report'ſt it.
This, thou would'ſt ſay: Your Sonne did thus, and thus:
Your Brother, thus. So fought the Noble *Douglas*,
Stopping my greedy eare, with their bold deeds.
But in the end (to ſtop mine Eare indeed)
Thou haſt a Sigh, to blow away this Praiſe,
Ending with Brother, Sonne, and all are dead.

*Mor.* *Douglas* is liuing, and your Brother, yea:
But for my Lord, your Sonne.

*North.* Why he is dead.
See what a ready tongue Suſpition hath:
He that but feares the thing, he would not know.
Hath by Inſtinct, knowledge from others Eyes,
That what he feard, is chanc'd. Yet ſpeake (*Morton*)
Tell thou thy Earle, his Diuination Lies,
And I will take it, as a ſweet Diſgrace.
And make thee rich, for doing me ſuch wrong.

*Mor.* You are too great, to be (by me) gainſaid:
Your Spirit is too true, your Feares too certaine.

*North.* Yet for all this, ſay not that *Percies* dead.
I ſee a ſtrange Confeſſion in thine Eye:
Thou ſhak'ſt thy head, and hold'ſt it Feare, or Sinne,
To ſpeake a truth. If he be ſlaine, ſay ſo:
The Tongue offends not, that reports his death:
And he doth ſinne that doth belye the dead:
Not he, which ſayes the dead is not aliue.
Yet the firſt bringer of vnwelcome Newes
Hath but a looſing Office: and his Tongue,
Sounds euer after as a ſullen Bell
Remembred, knolling a departing Friend.

*L.Bar.* I cannot thinke (my Lord) your Sonne is dead.

*Mor.* I am ſorry, I ſhould force you to beleeue
That, which I would to heauen, I had not ſeene.
But theſe mine eyes, ſaw him in bloody ſtate,
Rend'ring faint quittance, (wearied, and out-breath'd)
To *Henrie Monmouth*, whoſe ſpirit with wrath beate downe
The neuer-daunted *Percie* to the earth,
From whence (with life) he neuer more ſprung vp.
In theſe, his death (whoſe ſpirit lent a fire,
Euen to the dulleſt Peazant in his Campe)
Being bruited once, tooke fire and heate away
From the beſt temper'd Courage in his Troopes.
For from his Metzle, was his Party ſteel'd;
Which once, in him abated, all the reſt
Turn'd on themſelues, like dull and heauy Lead:
And as the Thing, that's heauy in it ſelfe,
Vpon enforcement, flyes with greateſt ſpeede,
So did our Men, heauy in *Hotſpurres* loſſe,
Lend to this weight, ſuch lightneſſe with their Feare,
That Arrowes fled not ſwifter toward their ayme,
Then did our Soldiers (ayming at their ſafety)
Fly from the field. Then was that Noble Worceſter
Too ſoone ta'ne priſoner: and that furious Scot,
(The bloody *Douglas*) whoſe well-labouring ſword
Had three times ſlaine th'appearance of the King,
Gan vaile his ſtomacke, and did grace the ſhame
Of thoſe that turn'd their backes: and in his flight,
Stumbling in Feare, was tooke. The ſumme of all,
Is, that the King hath wonne: and hath ſent out
A ſpeedy power, to encounter you my Lord,
Vnder the Conduct of yong Lancaſter
And Weſtmerland. This is the Newes at full.

*North.* For this, I ſhall haue time enough to mourne.
In Poyſon, there is Phyſicke: and this newes
(Hauing beene well) that would haue made me ſicke,
Being ſicke, haue in ſome meaſure, made me well.
And as the Wretch, whoſe Feauer-weakned ioynts,
Like ſtrengthleſſe Hindges, buckle vnder life,
Impatient of his Fit, breakes like a fire
Out of his keepers armes: Euen ſo, my Limbes
(Weak'ned with greefe) being now inrag'd with greefe,
Are thrice themſelues. Hence therefore thou nice crutch,
A ſcalie Gauntlet now, with ioynts of Steele
Muſt gloue this hand. And hence thou ſickly Quoife,
Thou art a guard too wanton for the head,
Which Princes, fleſh'd with Conqueſt, aym to hit.
Now binde my Browes with Iron, and approach
The ragged'ſt houre, that Time and Spight dare bring
To frowne vpon th'enrag'd Northumberland.
Let Heauen kiſſe Earth: now let not Natures hand
Keepe the wilde Flood confin'd: Let Order dye,
And let the world no longer be a ſtage
To feede Contention in a ling'ring Act:
But let one ſpirit of the Firſt-borne *Caine*

Reigne in all bosomes, that each heart being set
On bloody Courses, the rude Scene may end,
And darkenesse be the burier of the dead. (Honor.
*L.Bar.* Sweet Earle, divorce not wisedom from your
*Mor.* The lines of all your louing Complices
Lean on your health, the which if you giue o're
To stormy Passion, must perforce decay.
You cast th'euent of Warre(my Noble Lord)
And summ'd the accompt of Chance, before you said
Let vs make head: It was your presurmize,
That in the dole of blowes, your Son might drop.
You knew he walk'd o're perils, on an edge
More likely to fall in, then to get o're:
You were aduis'd his flesh was capeable
Of Wounds, and Scarres; and that his forward Spirit
Would lift him, where most trade of danger rang'd,
Yet did you say go forth: and none of this
(Though strongly apprehended) could restraine
The stiffe-borne Action: What hath then befalne?
Or what hath this bold enterprize bring forth,
More then that Being, which was like to be?
*L.Bar.* We all that are engaged to this losse,
Knew that we ventur'd on such dangerous Seas,
That if we wrought out life, was ten to one:
And yet we ventur'd for the gaine propos'd,
Choak'd the respect of likely perill fear'd,
And since we are o're-set, venture againe.
Come, we will all put forth; Body, and Goods.
*Mor.* 'Tis more then time: And (my most Noble Lord)
I heare for certaine, and do speake the truth:
The gentle Arch-bishop of Yorke is vp
With well appointed Powres: he is a man
Who with a double Surety bindes his Followers.
My Lord (your Sonne) had onely but the Corpes,
But shadowes, and the shewes of men to fight.
For that same word (Rebellion) did diuide
The action of their bodies, from their soules,
And they did fight with queasinesse, constrain'd
As men drinke Potions; that their Weapons only
Seem'd on our side: but for their Spirits and Soules,
This word (Rebellion) it had froze them vp,
As Fish are in a Pond. But now the Bishop
Turnes Insurrection to Religion,
Suppos'd sincere, and holy in his Thoughts:
He's follow'd both with Body, and with Minde:
And doth enlarge his Rising, with the blood
Of faire King *Richard*, scrap'd from Pomfret stones,
Deriues from heauen, his Quarrell, and his Cause:
Tels them, he doth bestride a bleeding Land,
Gasping for life, vnder great *Bullingbrooke*,
And more, and lesse, do flocke to follow him.
*North.* I knew of this before. But to speake truth,
This present greefe had wip'd it from my minde.
Go in with me, and councell euery man
The aptest way for safety, and reuenge:
Get Posts, and Letters, and make Friends with speed,
Neuer so few, nor neuer yet more need. *Exeunt.*

## *Scena Tertia.*

*Enter Falstaffe, and Page.*

*Fal.* Sirra, you giant, what saies the Doct. to my water?

*Pag.* He said sir, the water it selfe was a good healthy water: but for the party that ow'd it, he might haue more diseases than he knew for.

*Fal.* Men of all sorts take a pride to gird at mee: the braine of this foolish compounded Clay-man, is not able to inuent any thing that tends to laughter, more then I inuent, or is inuented on me. I am not onely witty in my selfe, but the cause that wit is in other men. I doe heere walke before thee, like a Sow, that hath o'erwhelm'd all her Litter, but one. If the Prince put thee into my Seruice for any other reason, then to set mee off, why then I haue no Iudgement. Thou horson Mandrake, thou art fitter to be worne in my cap, then to wait at my heeles. I was neuer mann'd with an Agot till now: but I will sette you neyther in Gold, nor Siluer, but in vilde apparell, and send you backe againe to your Master, for a Ievell. The *Iuuenall* (the Prince your Master) whose Chin is not yet fledg'd, I will sooner haue a beard grow in the Palme of my hand, then he shall get one on his cheeke: yet he will not sticke to say, his Face is a Face-Royall. Heauen may finish it when he will, it is not a haire amisse yet: he may keepe it still at a Face-Royall, for a Barbet shall neuer earne sixpence out of it; and yet he will be crowing, as if he had writ man euer since his Father was a Batchellour. He may keepe his owne Grace, but he is almost out of mine, I can assure him. What said M. *Dombledon*, about the Satten for my short Cloake, and Slops?

*Pag.* He said sir, you should procure him better Assurance, than *Bardolfe*: he would not take his Bond & yours, he lik'd not the Security.

*Fal.* Let him bee damn'd like the Glutton, may his Tongue be hotter, a horson *Achitophel*; a Rascally-yea-forsooth-knaue, to beare a Gentleman in hand, and then stand vpon Security. The horson smooth-pates doe now weare nothing but high shoes, and bunches of Keyes at their girdles: and if a man is through with them in honest Taking-vp, then they must stand vpon Securitie: I had as liefe they would put Rats-bane in my mouth, as offer to stoppe it with Security. I look'd he should haue sent me two and twenty yards of Satten (as I am true Knight) and he sends me Security. Well, he may sleep in Security, for he hath the horne of Abundance: and the lightnesse of his Wife shines through it, and yet cannot he see, though he haue his owne Lanthorne to light him. Where's *Bardolfe*?

*Pag.* He's gone into Smithfield to buy your worship a horse.

*Fal.* I bought him in Paules, and he'l buy mee a horse in Smithfield. If I could get mee a wife in the Stewes, I were Mann'd, Hors'd, and Wiu'd.

*Enter Chiefe Iustice, and Seruant.*

*Pag.* Sir, heere comes the Nobleman that committed the Prince for striking him, about *Bardolfe*.

*Fal.* Wait close, I will not see him.

*Ch.Iust.* What's he that goes there?

*Ser.* *Falstaffe*, and't please your Lordship.

*Iust.* He that was in question for the Robbery?

*Ser.* He my Lord, but he hath since done good seruice at Shrewsbury: and (as I heare) is now going with some Charge, to the Lord *Iohn of Lancaster*.

*Iust.* What to Yorke? Call him backe againe.

*Ser.* Sir *Iohn Falstaffe*.

*Fal.* Boy, tell him, I am deafe.

*Pag.* You must speake lowder, my Master is deafe.

*Iust.* I am sure he is, to the hearing of any thing good. Go pluck him by the Elbow, I must speake with him.

*Ser.* Sir *Iohn*.

*Fal.* What a yong knaue and beg? Is there not warres? Is there not imployment? Doth not the King lacke Subiects? Do not the Rebels want Soldiers? Though it be a shame to be

on any side but one, it is worse shame to begge, then to be on the worst side, were it worse then the name of Rebellion can tell how to wreake it.

*Ser.* You mistake me Sir.

*Fal.* Why sir? Did I say you were an honest man? Setting my Knight-hood, and my Souldiership aside, I had lyed in my throat, if I had said so.

*Ser.* I pray you (Sir) then set your Knighthood and your Souldier-ship aside, and giue mee leaue to tell you, you lye in your throat, if you say I am any other then an honest man.

*Fal.* I giue thee leaue to tell me so? I lay a-side that which growes to me? If thou get'st any leaue of me, hang me: if thou tak'st leaue, thou wer't better be hang'd: you Hunt-counter, hence: auant.

*Ser.* Sir, my Lord would speake with you.

*Iust.* Sir *Iohn Falstaffe*, a word with you.

*Fal.* My good Lord: giue your Lordship good time of the day. I am glad to see your Lordship abroad: I heard say your Lordship was sicke. I hope your Lordship goes abroad by aduise. Your Lordship (though not clean past your youth) hath yet some smack of age in you: some relish of the saltnesse of Time, and I most humbly beseech your Lordship, to haue a reuerend care of your health.

*Iust.* Sir *Iohn*, I left you before your Expedition, to Shrewsburie.

*Fal.* If it please your Lordship, I heare his Maiestie is return'd with some discomforts from Wales.

*Iust.* I take not of his Maiesty: you would not come when I sent for you?

*Fal.* And I heare moreouer, his Highnesse is falne into this same whorson Apoplexie. (Iust.

*Iust.* Well, heauen mend him. I pray let me speak with you.

*Fal.* This Apoplexie is (as I take it) a kind of Lethargie, a sleeping of the blood, a horson Tingling.

*Iust.* What tell you me of it? be it as it is.

*Fal.* It hath it originall from much greefe; from study and perturbation of the braine. I haue read the cause of his effects in *Galen*, it is a kinde of deafenesse.

*Iust.* I thinke you are falne into the disease: For you heare not what I say to you.

*Fal.* Very well (my Lord) very well: rather (to please you) it is the disease of not Listning, the malady of not Marking, that I am troubled withall.

*Iust.* To punish you by the heeles, would amend the attention of your eares, & I care not if I be your Physitian.

*Fal.* I am as poore as *Iob*, my Lord; but not so Patient: your Lordship may minister the Potion of imprisonment to me in respect of Powertie: but how I should bee your Patient, to follow your prescriptions, the wise may make some dram of a scruple, or indeede a scruple it selfe.

*Iust.* I sent for you (when there were matters against you for your life) to come speake with me.

*Fal.* As I was then aduised by my learned Councel, in the lawes of this Land-seruice, I did not come.

*Iust.* Well, the truth is (Sir *Iohn*) you liue in great infamy.

*Fal.* He that buckles him in my belt, cannot liue in lesse.

*Iust.* Your Meanes is very slender, and your waste great.

*Fal.* I would it were otherwise: I would my Meanes were greater, and my waste slenderer.

*Iust.* You haue misled the youthfull Prince.

*Fal.* The yong Prince hath misled me. I am the Fellow with the great belly, and he my Dogge.

*Iust.* Well, I am loth to gall a new-heal'd wound: your dayes seruice at Shrewsbury, hath a little gilded ouer your Nights exploit on Gads-hill. You may thanke the vnquiet time, for your quiet o're-posting that Action.

*Fal.* My Lord? (Wolse

*Iust.* But since all is well, keep it so: wake not a sleeping

*Fal.* To wake a Wolfe, is as bad as to smell a Fox.

*Iu.* What? you are as a candle, the better part burnt out.

*Fal.* A Wassell-Candle, my Lord; all Tallow: if I did say of wax, my growth would approue the truth.

*Iust.* There is not a white haire on your face, but should haue his effect of graueity.

*Fal.* His effect of grauy, grauy, grauy.

*Iust* You follow the yong Prince vp and downe, like his euill Angell.

*Fal.* Not (my Lord) your ill Angell is light: but I hope, he that lookes vpon mee, will take mee without, weighing: and yet, in some respects I grant, I cannot go: I cannot tell. Vertue is of so little regard in these Costermonger times, that true valor is turn'd Beare-heard. Pregnancie is made a Tapster, and hath his quicke wit wasted in giuing Recknings: all the other gifts appertinent to man (as the malice of this Age shapes them) are not worth a Gooseberry. You that are old, consider not the capacities of vs that are yong: you measure the heat of our Liuers, with the bitternes of your gals: & we that are in the vaward of our youth, I must confesse, are wagges too.

*Iust.* Do you set downe your name in the scrowle of youth, that are written downe old, with all the Charracters of age? Haue you not a moist eye? a dry hand? a yellow cheeke? a white beard? a decreasing leg? an increasing belly? Is not your voice broken? your winde short? your wit single? and euery part about you blasted with Antiquity? and will you yet call your selfe yong? Fy, fy, fy, sir *Iohn*.

*Fal.* My Lord, I was borne with a white head, & somthing a round belly. For my voice, I haue lost it with hollowing and singing of Anthemes. To approue my youth further, I will not: the truth is, I am onely old in iudgement and vnderstanding: and he that will caper with mee for a thousand Markes, let him lend me the mony, & haue at him. For the boxe of the eare that the Prince gaue you, he gaue it like a rude Prince, and you tooke it like a sensible Lord. I haue checkt him for it, and the yong Lions repents: Marry not in ashes and sacke-cloath, but in new Silke, and old Sacke.

*Iust.* Well, heauen send the Prince a better companion.

*Fal.* Heauen send the Companion a better Prince: I cannot rid my hands of him.

*Iust.* Well, the King hath seuer'd you and Prince *Harry*. I heare you are going with Lord *Iohn* of Lancaster, against the Archbishop, and the Earle of Northumberland.

*Fal.* Yes, I thanke your pretty sweet wit for it: but looke you pray, (all you that kisse my Ladie Peace, at home) that our Armies ioyn not in a hot day: for if I take but two shirts out with me, and I meane not to sweat extraordinarily: if it bee a hot day, if I brandish any thing but my Bottle, would I might neuer spit white againe: There is not a dangerous Action can peepe out his head, but I am thrust vpon it. Well, I cannot last euer.

*Iust.* Well, be honest, be honest, and heauen blesse your Expedition.

*Fal.* Will your Lordship lend mee a thousand pound, to furnish me forth?

*Iust.* Not a peny, not a peny: you are too impotient to beare crosses. Fare you well. Commend mee to my Cosin Westmerland.

*Fal.* If I do, fillop me with a three-man-Beetle. A man can no more separate Age and Couetousnesse, then he can part yong limbes and lecherie: but the Gowt galles the

# BOOK FOUR.

## THE CIPHER IN THE SHAKESPEARE PLAYS.

## CHAPTER XXII.

### *The Root Numbers.*

An arithmetical word-cipher is one in which the same number recurs again and again; and the words thus brought out constitute the inner or cipher story.

The simplest form would be where every tenth word of the external composition, be it poem, drama, or prose work, constitutes a coherent story.

This could not occur by chance. To prove this, let anyone take a copy of any book, or a column of a newspaper, and count the words, setting down every tenth word. It is very rarely indeed that any two of these words, in their order, will agree in grammar, sense and rhetoric. It will be extraordinary indeed if three of them so cohere; while it seems to me, it will be absolutely impossible that four will.

It is stated, as a rule, for instance, that there are ten chances against one that the tenth word of a particular writing will be the word "our;" and ten times ten chances, (or 100) against one, that the twentieth word will be, by chance, "father;" and one hundred times one hundred (or 10,000) chances against one that the thirtieth word will be "who;" and a thousand times one thousand (or 1,000,000) chances against one that the fortieth word will be the word "art;" and so on, until

we reach numbers for which we have no representatives in our language, before we come to the end of the "Lord's Prayer."

But even this does not seem to be sufficient to express the impossibility of sense coming out of nonsense, by accident.

There are 21,000 words in the Shakespeare vocabulary. There is therefore but one chance out of 21,000 that a given number will produce the one word desired, out of all these 21,000; and but one chance out of 21,000 times 21,000, or 25,000,000, that the second word would be the one needed; and when we reach the third stage, there will be but one chance out of six hundred and eighty quadrillions that the third word is the one required! Therefore, when we find in the following pages, coherent phrases, like "the old jade," (as applied to Queen Elizabeth) or "Will Shakst Spur," or "John Shakst Spur," "the fish-pond," or "in silken apparel," held together by a self-evident rule, and derived primarily from one number, the reader will remember that there is only one chance out of six hundred and eighty quadrillions that the combination could come about by accident. But when whole sentences of hundreds of words are derived in the same way, it is an insult to the human intelligence to pretend that the text was not prearranged and adjusted to produce such results.

Coherences, by an arithmetical number, constitute then, the difference between a "cipher" and a "cento." The first proves a rule; the second proves only ingenuity.

What is the primal number from which is derived the cipher story given in these pages; and how is it obtained?

The primal root-number is 836.

If the reader will turn to the fac-simile hereto attached, of a page in the Folio of 1623, page 74 of the Histories, on which the Play of "The Second Part of Henry the Fourth," begins, and examine carefully the first column of that page, he will find twelve words in italics, like "Rumor," "Harries," "Hotspurre," etc.; and ten words in brackets, to wit:—"Making the wind my post-horse," and "Under the smile of safety." But one of these is a double word—"post-horse." If we count "post" and "horse" as separate words, we then have eleven words in brackets.

Here we have three numbers that are used as multipliers, to wit: 12, 10, and 11.

Scene One begins on this page 74, and runs through page 75 and terminates on page 76.

We then have three numbers to be multiplied, viz.: 74, 75 and 76. The ten, (of the bracketed words), is the multplier of page 74, and gives the primal root number 740; the number of italic words, 12, is the multiplier of page 75, and gives us the primal root number 900; while the eleven bracketed words, counting "post-horse" as two words, are the multiplier of page 76, and give us the primal root number:

836.

The tremendous nature of the cipher will dawn upon the reader when we call his attention to the fact that each of these primary numbers tells a long, continuous story, of thousands of words, extending through all the first and second parts of the play of Henry the Fourth, traveling over the same ground, using the same words, inter-locking with each other, and interfered with by

similar ciphers, wherever an act or scene begins; and extending, right and left, from the common center of page 74, through the whole of these two plays, from page 46 to page 100 of the Folio.

When the reader perceives what a multitudinous story is derived from the number 836, he has only to remember that as much more grows out of each of the numbers 740 and 900, to realize that not only almost every word of these two plays must be used in the cipher story; but that, in many instances, they are used over and over again! The mind stands appalled before such a stupendous work. It seems impossible; and yet there are the figures to demonstrate its reality. When fully revealed, the world will be lost in astonishment.

It was while looking forward to this revelation that Bacon said:

"And death being dead there's no more dying more."

And:

"Not marble, nor the gilded monuments
Of princes shall outlive this powerful rhyme;
But you shall shine more bright in these contents
Than unswept stone, besmeared by sluttish time.
When wasteful wars shall statues overturn,
And broils root out the work of masonry,
Nor Mars his sword, nor war's quick fire shall burn
The living record of your memory.
'Gainst death and all oblivious enmity
Shall you pace forth; your praise shall still find room,
Even to the end of all posterity,
That wears this world out to the ending doom."

Sonnet 55.

It would have been a sublime egotism that could have made such an assertion upon the strength of mere poetry, some of which is forced, constrained and commonplace; but the revelation of this marvelous interweaving of two narratives, the external and internal, will fully justify it.

If proof is needed that the primal root numbers are obtained by multiplying the number of the page on which an act or scene begins, by the number of italics or bracketed words on the first column of the same, we give the following illustrations:

Act Second, Scene First of the play of First Henry Fourth begins on page 53 of the "Histories." Examine the fac-simile of that page, given herewith, and it will be seen that there are seven italic words on the first column of page 53; multiply 53 by 7 and we have the number 371. Count each spoken word of the play from the top of column one, page 53, and it will be found that the 371st word is "Bacon."

On the first column of the next page, 54, there are twelve italic words. Multiply 54 by 12, and we have 648. Count again from the top of column one of the same page 53, and we have, as the 648th word, "Nicholas,"—the name of Francis Bacon's father.

Some time ago I published in the North American Review an article, in which I showed that the words *"Francis Bacon, Sir Nicholas Bacon's son,"* were, each of them, the 371st word, counting from six out of a dozen points of departure, on three pages of the Folio, (such as the beginning or end of pages, acts and scenes, and the divisions of the text caused by the stage directions;) and that each of them, from similar points of departure, on the same three pages, were the 648th word!

I requested the publisher to submit my manuscript to some Shakespearean scholar, and have him ascertain whether or not my countings were correct. The reply was that they were entirely accurate; but the writer, Prof. Wm. J. Rolfe, did not believe it had been so prearranged because it would have been impossible to so print the text! As if the printers would not set up the type in any form they were paid for! As if it was not the printers' rule "to follow copy, if you had to follow it out of the window." And as if it was not folly to argue that such a thing was impossible, when it was conceded that the facts really existed! And that the counts demonstrated it!

When we turn to page 53 of the "Comedies," we again find the word "BACON." There are fifteen italic words on the first column of the page; if we multiply 53 by 15 we have the resulting number, 795; and if we start to count from the top of the first column of that page, as we did in the previous instance, and count all the hyphenated words as two words each, and count in the bracketed words on the second column of page 53, the 795th word is "BACON."

If we turn to page 67 of the "Histories," we find six italic words on the first column; let us multiply 67 by 6 and we have 402. Count the words from the top of the said first column, and the 402d word is "SAINT," the first word of "SAINT ALBANS," the name of Bacon's home.

If the reader will observe closely he will see that the first sub-division of column one, of page 67, contains 72 words. The deducting of 72 from 402, (the root-number), gives us a remainder of 330; which becomes

also a cipher number. Turn to the top of the next page, 68, and the first sub-division contains 16 words; carry this through that part of scene three on the second column of page 67, containing 222 words, and we have 92 left, and if we carry this up the first column of page 67, it brings us to the word "ALBANS," which is the 403d word, while the 402nd was, as we have seen, the word "SAINT." Here we have the compound "SAINT ALBANS."

In the following instances we have a very striking proof of the truth of my statement, that the primal root numbers are produced by multiplying the page on which a scene begins by the number of italic or bracketed words on the first column of the same.

I have shown that the root number on which the examples of my work, given herein, is based is 836. It was by accident that my investigations followed out this number. I have also shown that there are 12 italic words on the first column of page 74, and that 12 was used as a multiplier of the number of the second page of the scene; and that 75 x 12 gives us 900.

As I showed in the "Great Cryptogram," if we take that number, 836, and begin at the top of page 74 to count the spoken words, counting the hyphenated compounds like "peasant-towns," or "smooth-comforts-false" as one word each, and not as two or three words each, we shall find that the 836th word is the 304th word, on column one, of page 75, which is the word *"found,"* in the sentence,

"But Priam found the fire ere he his tongue."

If again we count from the first word of the next page, 75, in the same way, we shall find that the 836th

word is the 389th word on the second column of page 75, which is the word *"out."*

This gives us the combination *"found out."*

But here is the most remarkable part of the matter, and the most striking proof of that adjustment of the text on which the internal cipher narrative depends.

If we now take that other cipher number, 900, and count again from the top of column one, of page 74, as we did with 836, but not now omitting the words in brackets, and counting in each word in the double words, we find that the 900th word *is the same* 304th *word upon column one of page 75, to wit—the word "found."*

And if we start once more from the top of column one, of the next page, 75, and counting in the same way as in the last instance, we shall find that the 900th word is the same word *"out,"* the 389th word on the second column of page 75.

Thus we have:

836 from 1-74— "found."
836 from 1-75— "out."
900 from 1-74— "found."
900 from 1-75— "out."

In other words, exactly enough bracketed and double words were interjected into the text to make the 836th word the 900th word, in both instances. This implies the most careful adjustment of the text and the most precise proof-reading, which could not have been performed by William Shakespere, who had been peacefully sleeping for seven years in the Stratford church.

And it will be observed that to adjust the text so that there would be enough bracketed and hyphenated words to make up the difference between 836 and 900, we find such extraordinary hyphenations as the following:

On page 74, near the bottom, we have these lines:

"From Rumours tongues,
They bring smooth-comforts-false, worse than True-wrongs."

Just above it we have:

"this worm-eaten-hole of ragged stone."

In what other book can you find "smooth-comforts-false" united by hyphens into one word? What does it mean? And what are "true-wrongs?"

And how can there be a "worm-eaten-hole" of "stone?" And a "ragged stone" at that!

The bracketings are as extraordinary and unreasonable as the hyphenations.

Near the top of the second column of the 75th page we have this line:

"I cannot think (my Lord) your son is dead."

A parenthesis is a sentence within a sentence; but there is no reason in the world to place "my Lord" in brackets, except the fact that if the writer had not done so the words "found" and "out" could not have been used for the 836th count and the 900th count.

On the two columns of page 75 there are 54 words in brackets and 14 hyphenated words. On the preceding page there are 32 words in brackets and 10 hyphenated

words; and in no case, apart from the needs of the cipher, was there any necessity for any of these 86 bracketings and 24 hyphenations. And they are the more remarkable because in the two preceding pages, 72 and 73, in another play, 1st. Henry IV, there are but three bracketed words, instead of 86, and 5 hyphenated words, instead of 14.

It does not seem to me possible that a reasonable mind can reach any other conclusion than that there has been a careful arithmetical adjustment of the text of this play. To make it possible to use the words "found" and "out" in the 836th count and also in the 900th count, the interjection of 64 bracketed and hyphenated words was necessary; and here we find the text strained in an abnormal manner to bring in those 64 additional words. The mind that could believe all this to be accident would deny the existence of design in the frame of the universe.

### *505 and 523.*

A great part of the cipher story given in "The Great Cryptogram" came from the subordinate numbers, 505 and 523. How are these obtained from the primal root-number 836?

The number 836 tells a long, continuous story, as modified by the modifiers on page 74. I will give hereafter some examples of the narrative growing out of 836.

But the cipher is like a tree:—it branches out. There is first the trunk; then the branches; then the twigs; then the leaves.

I have stated that the alternate addition and subtraction of 284,—the number of words on the first column of page 74—was used to tell a part of the cipher story.

But after a time it branches again. The number obtained by adding 284 to 836 is dropped and the narrative goes out on the number obtained by deducting 284 from 836. This is 836-284=552. Then it branches again. From 552 is deducted the modifier 29, obtained from the last subdivision of column two, of page 74. This gives us 552-29=**523.** And this tells a considerable story.

But if the reader will turn again to the first column of page 74, from which we obtained the 284, he will find that there are on it eleven words in brackets and seven hyphenated words, making 18 in all. Now deduct 18 from 523, and we have,—523-18=**505.**

In other words, we have climbed up the tree of the cipher and crawled out on one of the branches, and in the following pages we will study the relations between the twigs and the leaves of that particular part of the tree.

We will produce in the following pages, an inner cipher narrative, in which every word is the 505th word; and another in which every word is the 523d word; and while studying this part of the foliage of the cipher, we shall catch glimpses of the stupendous nature of the whole tree.

I have no doubt the cipher extends to every one of the so-called Shakespeare Plays.

Nothing like it has ever been produced in the history of the human mind. It is history and philosophy set forth by the greatest intellect that ever dwelt on this earth of ours.

## CHAPTER XXIII.

### *The Movement of the Cipher.*

Having established, as I hope, conclusively, that the primal root-numbers, all through the huge Folio of 1623, depend upon the paging of that volume; and are obtained by multiplying the number of the page upon which a play, or an act, or a scene begins, by the number of italicised or bracketed words found on the first column of the page in question, I pass to the consideration of the rule which governs the movement of this primal number so obtained.

It is evident that 836, or 900, or 371, or any other similar fundamental figure, could yield by itself but a few words. There could not be more than a dozen words to a page that would be the 836th word from the points of departure afforded by the page. Therefore to present a long story something more was needed.

1. This is obtained by the rule that *the cipher numbers are carried alternately up and down the columns.*

This rule is inflexible. *Whenever we obtain one word of the cipher narrative by carrying the cipher number* DOWN *a column, we obtain* (as shown in the case of the words "Saint Albans"); *the next word by carrying it* UP *the same, or an adjacent column.*

This I did not know when I published "The Great

Cryptogram;" and consequently my workmanship was fragmentary and imperfect. I obtained parts of a story, without a rationale. I have devoted all my leisure time, during the last eleven years, to working out the rule governing the formation of the cipher narrative, and I claim now to demonstrate, in this work, a perfect cipher, with the reason for every movement.

2. There is another rule which governs the cipher:

When a cipher number plays around a certain fragment of the text, *the number which represents the number of words in that fragment is alternately added to or subtracted from the said cipher number.*

We shall see hereafter that the number of words on the first column of page 74, where the cipher begins, is 284, and that number, 284, is alternately added to and subtracted from the cipher number, whatever it may be.

The second column of page 74 contains 248 words and we shall find that whole sentences come out by a similar alternate addition and subtraction of 248.

If the reader will look at the fac-simile of page 75, he will find that the first division of that page, is caused by the stage direction "Enter Morton," and ends with the word "news," which is the 193d word from the top. And he will see hereafter that the root-number, *plus* 193, alternates with the root-number *minus* 193, through a long story. In all these cases the *minus* numbers go down the column, while the *plus* numbers go *up* the column; unless the movement is reversed and then all the *minus* numbers go *up* the column and all the *plus* numbers go *down* the column.

The cipher therefore is a game of *contradiction* or *alternations*. Whatever is added is also subtracted.

Moreover, whenever the cipher leaves the column on which it starts, and overflows, (as it were), into the next columns, *it moves alternately to the right and left, as well as alternately up and down;* unless one of the adjoining columns is too thickly packed with cipher words, and in that case the cipher story is carried to the right or left of the central column.

3. But there is more than this.

The second column of page 74, as I showed in "The Great Cryptogram," gives what I called "the modifiers;" which, subordinate to the movements up and down and right and left, perform a very important part in the working out of the cipher narrative.

There are, for instance, on the second column of page 74, 248 words, divided by two stage directions, to-wit: "Enter Northumberland," and "Enter Travers."

The first subdivision, above the words:—"Enter Northumberland," ends with the word "answer," and contains 50 words. The third fragment below the words: "Enter Travers," contains 30 words, while the middle fragment, beginning with the word "Heere," and ending with the word "Newes," contains 168 words.

But here we have a curious fact:

In counting the number of words in that first fragment, as affecting the position of some succeeding or preceding word, we find it to be 50; and the word carried through it will therefore be the cipher number, less 50. Hence, if we desired to use this fragment of 50 as a "modifier," it would land us at the same spot as in the former instance, and there would be no distinction between the first fragment as a "modifier," and the same fragment merely counted through.

Hence to constitute a difference, necessary to the work, the cryptographer, when he uses the fragment as a "modifier," counts not all the words in the fragment, which would be 50, *but the number of words above the last word,* which is 49.

In the same way the third or last fragment, as a "modifier," is not 30, but the number of words *between the first word and including the last word, which is* 167, (218-51=167).

Thus again we shall see, that while that first fragment, of page 75, containing 193 words, is alternately added and subtracted; thus 505+193 alternating with 505—193, yet having established the root-numbers 698 (505+193=698), and 312 (505-193=312), if we proceed beyond this, and desire to use the first fragment again, as a "modifier," we call it 192 instead of 193, to-wit: *the number of words above the last word of the fragment.* And if we desire to use, in the same way, the second fragment, on the same page, which contains 254 words, *take the number of words below the first word of the paragraph,* and this gives us, not 254, but 253.

But in addition to all these matters, which complicate the working out of the cipher, we have the alternations of the "modifiers," on the second column of page 74.

If the story revolves around the middle fragment we have *plus* 167 and *minus* 167.

Then there are 50 words *above the first word of the middle fragment,* and we have *plus* 50 and *minus* 50; as contradistinguished from the first fragment standing alone, where, as I have shown, the modifier is 49; just as 193 becomes 192, and 254, 253.

In the same way, from the end of the middle fragment

to the bottom of the page, there are 30 words, as contra-distinguished from the third fragment, standing alone, when it is but 29.

Then there are 218 words from the top of the column (2,74) to the last word of the second subdivision; and from the top of the second subdivision to the end of the column there are 197 words.

There is no doubt that Bacon believed that he had created a cipher, which, to use his own words, "excluded the decipherer."

When he put forth these plays in quarto form, paged from page 1 to page 20 or 30, it was impossible for his enemies, even in that age of ciphers and deciphering, to detect and reveal the inner narrative depending upon a prospective folio volume, existing then, probably, in manuscript sheets, in some secret coffer, or buried in the earth, at Saint Albans, or elsewhere, in which the same play began, not with page one, but with page 46 or 74, or 300.

## CHAPTER XXIV.

### *Marlowe's Death.*

Let us take that root-number *505*, and alternately add to it and subtract from it the number 248; being the number of words on the second column of page 74;—the page of the modifiers;—the first page of the play of *"The Second Part of Henry Fourth."*

We then have:

505+248=753, and
505—248=257.

Here then are two numbers, which are carried alternately up and down the columns, and modified by the addition or subtraction of the modifiers on page 74.

We will carry 753 up the columns, and 257 down the columns.

There are, on column one, of page 75, 447 words. Now carry 753 through that column,—which is equivalent to deducting 447 from 753; this leaves a remainder of 306; which, being modified by deducting 50, leaves 256; and this carried again up the same column, (one of page 75), brings us to the 192d word, the word *"More,"* in the sentence: "Looke here comes *more* news."

This has been obtained by using the number obtained

by adding 248 to 505. Let us now take the alternate number, obtained by deducting 248 from 505. This gives us 257.

We deduct 50 from 753 to get the word *"More."* Let us *add* 50 to 257 and we have 307; then add the modifier, 167, to this and we have 474. Now carry this down the preceding column, containing 248 words, and we have 474—248=226; and the 226th word, on the next preceding column, (1, 74), is the word *"low."* This gives us the combination "More=low," which is the cipher expression of the sound of the word "Marlowe," the name of the supposed poet, Christopher Marlowe, who immediately preceded the appearance of Shakespere as a dramatic writer.

Their works, as I have already shown, overlap each other, so that the critics have disputed as to whether plays like "The Contention between the Houses of York and Lancaster" and parts of "Henry VI.," were written by Marlowe or Shakespere.

Here it will be observed that *"More"* is obtained by going up 1.75 and doubling on itself—minus 50—and going up the same column again; and *"low"* is obtained by starting from the top of 1, 75 and going backward and down, —plus 50— and plus 167.

It may be urged that *"Marlowe"* and *"More-low"* are not the same; but it must be remembered that we are dipping into the middle of a long, continuous narrative, running through the thousand pages of the Folio; and we will find that it is the fashion of the cryptograhper to give occasionally the sound of the exact name, and then give words that approximate that sound, where a repetition is necessary. Thus in the "Tempest," the "Two Gentlemen

of Verona," "Measure for Measure," "Midsummer Night's Dream," "The Merchant of Venice," and a great many other plays, we have the words "mar" and "low," giving the exact name of "Marlow." In other cases it is disguised as "marle-o," "more-low," etc. And in the Induction to the "Taming of the Shrew" we have the word "Christopher" and the word "low" and close at hand, (on two consecutive pages), the word "more;" while towards the end of the play is found the word "mar," giving the whole name,—"Christopher Mar-low."

In the same way, we have in "Richard II." the words "Shake" and "Speare." Also the same words in 1st Henry IV., 1st Henry VI., and 2nd Henry VI.; but we have the combination of "Shake-spur," "Shake-spare," "Jack-spur," "Shak'st-spur," etc., a score of times in the plays. Too many repititions of "Shake" and "Speare" would have aroused suspicion at once.

Having now established the words "*More-low*" what follows?

We obtained the word "*low*" by adding the modifier 167 to the root number 257 plus 50, equal 474, (257+167 ==424+50==474), and carrying it forward and down. Now let us deduct 167 from the other root number, 753, thus: 753—447==306—50==256, and we have 256—167 ==89; and 89 carried up the same column, (1, 75), brings us to the 359th word—"*ending.*" Or we can reach the same result by adding 167 to 192 (the word "*More*"), thus: 192+167==359=="*ending.*"

But as 50 alternates with 167 we next deduct 50 from 257 and we have the number 207. Look at the 207th word on Col. 1, p. 75, and we find it is the word "*tragic*"—"foretells the nature of a *tragic* volume."

But as the deducting of 50 from the root number 257, gave us the 207th word *"tragic,"* let us add 50 to 257, and we have 307, which is the word *"ere."*

This gives us *"ere the tragic ending" of "More-low."*

What was the tragic ending of "More-low?"

We have already shown that he was killed in a drunken brawl;—"stabbed to death by a bawdy servingman rival of his in his lewd love." (Sir William Vaughan, "Golden Grote, 1600.") Marlowe's biographers tell us he was an intemperate and licentious creature, who was about to be arrested for blasphemy, when he fled to Deptford, where he was slain.

Marlowe was killed June 1, 1593; and Halliwell Phillipps says the date of the first appearance of a Shakespeare play was March 3d, 1592,—the play of Henry VI.; that is "ere the tragic ending of More-low." But there are critics who claim that that play was written by Marlowe. The truth is the two sets of writings overlap and intermingle because the two men were both masks of the same mighty intellect, Francis Bacon.

To get the word *"ending"* we deducted from the root-number, 753, the modifier 167; let us now add 167. We then have 753+167=920. If we commence at the bottom of Col. 1, p. 74, and carry it through page 74, containing 532 words, we have 388 left: (920—532=388), which carried up the same column 1, of page 75, brings us to the 60th word *"Spur,"* part of the name *"Shakst-spur,"*) and deducting the modifier 29 from it we reach the 89th word,—*"the."* (60+29=89). This is the *"the"* which precedes the word "tragic:"—*"ere the tragic ending of Morelow."*

The word *"of"* is derived from 257+50, and carried

down the second column of p. 74, containing 248 words, thus: 257+50=307—248=59; which carried forward to the next column, (1, 74), and down that column, brings us to the 59th word *"of."*

Now let us re-state this.

| | 505 —248 down | 505 +248 up | |
|---|---|---|---|
| | 257 | 753 | |
| d. | 257+50=307 | 207—1, 75 | ere |
| up | 753+167=920—29=891 | 89—1, 75 | the |
| d. | 257—50=207 | 207—1, 75 | tragic |
| up | 753—167=586—50= 536—447=89, up 1.75 | 359—1, 75 | ending |
| d. | 257+50=307—248=59 | 59—1, 74 | of |
| up | 753—50=703—447=256 | 192—1, 75 | More |
| d. | 257+50=307+167=474—248=226—1, 74 | | low. |

Here the modifiers are 50 and 167. *"Ere"* is 257 plus 50; *"tragic"* is 257 minus 50; *"of"* is 257 plus 50. *"The"* is 753 plus 167, minus 29; *"ending"* is 753 minus 167, minus 50; *"More"* is 753 minus 50, and *"low"* is 257 plus 50, plus 167.

Observe also that the words are alternately carried *up* and *down* the columns; and that every word is the 505th word plus 248, or 505 minus 248!

I have shown that the word *"More"* of *"More-low"* was obtained by deducting 50 from 753, leaving 703; and carrying this through 1, 75, containing 447 words, leaving 256, which again taken up the same 1, 75, brought us to the 192d word, *"More."*

But instead of carrying 753 minus 50, minus 447, let

us add 50 to 753=803, and add 447 to 803; add this instead of deducting it, and it gives us 1250 (803+447=1250). Now commence at the top of Col. 1, p. 76, and carry it through that page, p. 76, containing 1102 words, which is equivalent to deducting 1102 from 1250; this leaves a remainder of 148, which carried up the next column (1, 77) brings us to the 430th word, which is *"I."*

This came from 753, and we turn now to the alternate number, 257;—we added the modifier 167 to get *"low"*; let us now deduct 167, which leaves 90; to get this we add that other modifier 29, (90+29=119); which brings us down the column to the 119th word on column one, of page 75, the word *"had."*

We recur now to the alternate number, 753, to which we add the modifier 197, which gives us 950; (753+197=950); carrying 950 through 1, 75, (447 words), leaves us 503, and this carried backward through p. 74, brings us, going up column one of p. 74, to the 30th. word *"commenced."* Thus: 753+197=950—447=503—248=255; 284—255=29+1=30: *"commenced."*

Again take the number 257; add the modifier 50, which gives us 307. The last time, to get the word *"had"* we deducted 167 and added 29; now we reverse this and add 167 and deduct 29, and we have:—307+167=474—29=445; and this carried down column 1 of page 75, brings us to the 445th word, which is *"to."*

We recur to 753, and, adding the modifier 167, we have 920, which gave us, minus 29, the word *"the"* ("ere the tragic ending," etc.) We deduct 50 and we have 870, deduct 50 again, and we have 820. Commence on Col. 1. p. 74, and carry it through that page, containing 532 words and we have a remainder of 288; deduct 29, as we did

with the word *"the,"* and we have 259, which carried up the first column of page 75, brings us to the word *"look,"* the 189th word: thus,—753+167=920-100=820-532 =288—29=259; 447—259= 188+1=189: *"look."*

When I published "The Great Cryptogram" I was ridiculed for explaining that if you have a column of say ten numbers, the 5th word down that column is 5; but the fifth word up that column is not 5 but 6. Hence if I would indicate the 5th word up a column I had to state it thus:—10-5=5+1=6. But while some mocked me for explaining so plain a little thing as that; others cried out: "Why see,—when the number will not come out on the right word, he says 'add one'."

Which illustrates that human nature is sometimes the meanest and crookedest little thing to be found in all of God's universe of suns and planets.

We have now got:—*"Ere the tragic ending of more-low I had commenced to look."*

*"Look"* came from 753. The next word therefore is from 257.

We deducted 100 from 920 to obtain the word *"look;"* let us add 100 to 257 and we have 357. To get the word *"I,"* ("I had commenced,") we added 447 to 753; the number of words on the first column of p. 75. Let us now add 508, the number of words, exclusive of the clue word, "reigne," on the *second* column of the same page 75, to 357, and we have 865. We added 167 to 753 to get the last word *"look."* Let us deduct 167 from 865, and we have left 698. Carry this through the first subdivision of col. 1. p. 76, containing 448 words, and we have left 250, and the 250th word on the next column, 276, is the word *"about;"—"to look about."*

It will be observed as we proceed that while the root-numbers, as 753 or 257, remain the same, the immediate alternations are not produced by the same number. Thus we have

| | |
|---|---|
| 753+197=950 | *commenced* |
| | to |
| 753+167=920 | *look* |
| | about |
| 753+197=950 | *among* |
| | my |
| 753+167=920 | *friends* |
| | of |
| 753+197=950 | *the* |
| | Curtain |

Observe how 950 alternates with 920! Remember that every one of those numbers is carried *up* the columns, and derived from 753; and alternates with other numbers, derived from 257, going *down* the columns.

Can it be possible that all this is the result of accident? If it is then we may conclude that it is an accident that the temperature of this globe has, during millions of years, never fallen low enough to destroy all life by cold; and never risen high enough to burn it all up with heat. If cunning and multiform adjustments prove the presence of God's supervising intelligence in the universe, then these manifold, arithmetical adjustments prove the existence of a cipher in the so-called Shakespeare plays.

Bacon said:—"I would rather believe all the fables in the Talmud and the Koran than to think that this universal frame is without a mind!"

And I will add:—that I would rather believe all the fables in the Talmud and the Koran, than to think that these subtle adjustments of the text, and hundreds of others that I shall show hereafter, came about without any previous arithmetical arrangement.

We return to 753+197=950. From this we deduct 167. To get the alternate word *"look,"* we *added* 167. The modifier 167 deducted from 950 leaves 783. Add 50, making 833; carry this through the 1st col. of page 75, (447 words), and we have 386 left. Carry this backward through col. 1 page 74 up the column, and it brings us to the word *"among,"* the 147th word on 1, 74. Thus: 753+197=950,—167=783+50=833—447 =386—248=138; 284—138=146+1=147 —*"among."*

Again we take 257. The last time we added 50 twice. Now we deduct 50 and have 207, which gave us *"tragic."* We add 218 (the subdivision from top of 2, 74 to the end of the 2d subdivision); and we have 425, (475 we shall see will give us *"shakst"* of *"Shakst-spur."*); we deduct 248 (2, 74) and this leaves us 177, and this, less 29, gives us 148, and the 148th word on col. 1, 74 is *"my."*

And incidentally, not as part of the sentence we are working out, but to show the innumerable adjustments of this text, we give the following, already alluded to:

down 257+218=475—447=28th word 2, 75 *"Shakst"*
up 753+167=920—532 (p. 74)=388;
388th word up 1, 75=60: *"Spurre"*

Here it will be observed that 753 alternates with 257. And 753+167=920, starting from the 1st col. of p. 74, and carried forward and upward, brings us to the word *"spurre;"* while the alternate number, 257, plus 218 carried down the column 1, p. 75 and the overplus, 28, car-

ried down the next column, gives us the word *"Shak'st."*

The number 167 is the number of words in the middle subdivision of 2, 74; and 218 is the number of the last word of that subdivision.

It may be objected to that "Shak'st," "Spurre" is not "Shake-speare." But the man of Stratford did not sign his name to his will, "Shakespeare," but "Shakspere;" and the words "Shak'st," "spurre," probably give the name as it was pronounced at that time. It is not "shak-est" but "shak'st." In contemporaneous documents the name is spelled "Shaksper." (Knight's Biography, p. 118). In the records of the Town Council of Stratford, during the supposed poet's life-time, the termination of his name is spelled "sper," not "speare," 38 times out of a total of 196.

But we return to our work, and we recur to 753, add 167, which gives us again 920. From the last 920 we deduct 29. We repeat this step; 920—29=891. We carry this backward through page 74, containing 532 words, and we have 359 left; still going backward we carry 359 through the 2d col. of page 73, 237 words, which leaves us 122; which carried up the 1st col. of p. 73 brings us to the 48th word *"friends."*

The number 259 gave us *"look;"* the number 359 gives the 48th word,—*"friends."*

We come again to the root-number 257. The last time we used it, we added the modifier, 218, thus obtained:—the 218th word is "Never," on the 2d column of page 74; it is the end of the middle subdivision of 2, 74. The 219th word "My" begins the third subdivision of that column, and below it there are 29 words: and this modifier 29 we have used several times already. Now as we added 218

the last time we used 257, let us deduct from it 29; this leaves us 228; as we have been carrying several numbers through 447 (p. 1, 75) let us add 447, and we have 675, (228+447=675). Now carry this through the 2d col. of p. 75, containing 509 words, and we have left 166, and this carried down the same 1, 75, brings us to the word *"of."*

The last time we used 753, to obtain the word *"friends,"* —we added 167, making 920. Now we add 197 and we have 950. The last word *"among"* we obtained by going backward, this time we go forward. To get *"among"* we deducted 167; let us now add it. Then we have 950+167 =1117. Going forward we carry it through the second column of page 75, containing 509 words. This leaves 608. Carry this forward through the next column, (1, 76) containing 498 words, and we have 110 left. Carry this forward and upward, for all the 753 words go up the columns, and we find that the 110th word is the 495th word on the 2d col. of page 76, *"the"*: "He that was in question for *the* robbery."

We come again to 257; we add 29; the last time we deducted that modifier; but adding it, we have 257+29= 286; and the 286th word on col. 1 of p. 75 is the word *"Curtain,"* the name of the famous play-house, built about 1575, and in use as a theatre until 1623. Many of the so-called "Shakespeare plays" were acted at the "Curtain" during the life of the supposed author.

Is it not remarkable that this word "Curtain" should appear just where it is wanted, while it has no connection with anything in the play?

It is brought in thus:

"Even such a man, so faint, so spiritless,
So dull, so dead in looke, so woe-be-gone,
Drew Priam's *Curtaine* in the dead of night,
And would have told him Halfe his Troy was burned.
But Priam found the Fire ere he his Tongue."

This is the only time the word "Curtain" occurs in this play. It is, however, referred to in twelve other plays, showing that much of the Cipher story referred to the doings at that famous play-house.

In the passage above quoted more than half the words are used in the internal cipher narrative, as we shall show. No wonder Bacon said of himself, that he had "a nimble mind." It was the most ingenious and subtle intellect that ever dwelt on this earth.

The "found" in "found the fire" is the same "found" which we showed went with "out," (389th word 2, 75), to furnish that expression "found out," set forth by us heretofore. The word "*ere*"—"ere he his tongue," is the ere of "*ere* the tragic death of More-low." Other cipher words in that paragraph will appear as we go on.

We recur again to 753. We add 167 and this gives us 920. Carry this through 447 and we have 473 left; carry this up 2, 75 and it brings us to the 37th word on the column, the word "to;"—thus 753+167=920—447=473—509—473=36+1=37="*TO*."

We turn to 257 again. We deduct from it 50, leaving 207. To this we add the number of words in the second column of page 75, 509, and we have 207+509=716; deduct 100 and we have 616. Carry this backward through the first column of page 74, containing 284 words, and we have 616—284=332. Carry this backward again

through p. 73, and down 1, 73, and it brings us to the word "*find*," the 95th word, 1, 73. Thus: 332—237=95.

After a while we shall find the words—"*Bishop of Worcester*"—coming out of the root number 753, carried *up* the columns 1, 76 and 2, 75, and "*Bishop*" is the 332d word on 1, 76; and we have just seen that 332 is derived from 257.

The number 332 was obtained by adding 257—50=207 to 509=716, deduct 100=616; and carry this through 1, 74 (284 words) and we have 332, "BISHOP." Then if we take 257+50=307 and again add 509 and we have 816 left. Carry this again through 1, 74 (284), and then through 2, 74 (248 words) and deduct 29 and we have 255 left, and the 255th word is "WORCESTER."

But if we reverse the movement we have 753—167=586+29=615—498=117; and 117 carried up 1, 76 brings us to the 332d word, "BISHOP."

But instead of deducting 167 from 753 let us add it: we then have 920. Carry this again through 1, 76, (498 words), and we have 422 left; deduct 167 from 422 and we have 255 left; and carry this up 2, 75, and it brings us to the same word "WORCESTER." It is a curious fact that this word "WORCESTER" is the 255th word *down* the column, (2, 75), and the 255th word *up* the column.

Can any one believe that all these infinite adjustments of the text are the result of accident.

Sir John Whitgift, one of Bacon's tutors at Cambridge, was the Bishop of Worcester who married Shakspere to Anne Hathaway or Whatley or whatever her name might have been, November 28, 1582. The bond to let them wed without three callings of the bans is still of

record; and in it Shakespere's name is given as "William *Shagspere.*" The first child of this hurried union was born six months after the marriage. There is no record of the marriage of Shagspere and Ann Hathaway, but there is a record of the marriage of William Shagspere to Ann Whatley.

Some may think that the addition or subtraction of 100 is forced and artificial; as there is no modifier of 100; but if we have 257—50=207; and 257+50=307, the difference between the 207 and the 307 is 100. The words are thus thrown far apart and the difficulty of detecting the cipher is thereby increased.

Let us restate these last figures:

Down 257—50=207—100= 107+509=616—284=332 332, 1, 76=*Bishop.*

Down 257+50=307+509 =816—284=532—248= 284 —29=255, 2, 75=*Worcester.*

And again:

Up 753—167=586+29= 615— 498=117; 448— 117 =331-2=332, 1, 76=*Bishop.*

Up 753+167=920—498= 422—167=255; 509— 255 =254+1=255, 2, 75=*Worcester.*

In the first instance "Bishop" and "Worcester" come from 257 minus 50 and 257 plus 50, *down* the column; in the other case the words "Bishop" and "Worcester" are derived from 753 minus 167 and 753 plus 167, *up* the column. In each instance plus alternates with minus.

Who can doubt that these results could only have been secured by the most minute and accurate adjustments of the text, so that the same words could be used, in different parts of the narrative, up and down the same columns?

We recur to 753. Again we deduct 197; leaving 556; add to this again 167, and we have 723. Carry this again through 1, 75, which is equivalent to deducting 447, the number of words on the column, which leaves 276; carry this up the same 1, 75, and it brings us to the 172d word, *"some."*

Returning to 257, let us deduct 100, and we have left 157; add to this the modifier 218; and we have 375; deduct the modifier 192, the number of words above the end of the first subdivision of column one of page 75, and we have 183 left; and the 183d word on the preceding column 2, 74 is the word *"one."*

We shall find as we proceed that this modifier, 192, and its co-relative 253, the number of words below the first word of the second subdivision of the same column one, of page 75, play an important part in the cipher.

We recur to 753 and add 167 and 197 and 50. The last word, derived from 753 (*some*), was obtained by deducting 197. Now we add 167 plus 197 plus 50, and we have 1167. We carry this through page 74, (532 words), and we have 635 left; we carry this through page 73, (406 words), and we have 229 left: we carry this up 2, 72, and it brings us to the 360th word—*"who."*

When the count runs through two contiguous pages the "clew-word," which unites them, is not counted, as it is simply a repetition; but where a root number is carried to a page as a point of departure, then the "clew-word" is used.

The next word is derived from 257 and goes down the column. We add 447, the number of words on column one, page 75, and we have 704. Carry this forward through the 2d column of page 75, containing 509 words,

and we have left 195; deduct 50, and we have 145; and the 145th word on column two of page 76 is *"will."*

We return to 753, and deduct 197, plus 167, plus 50, which gives us 773; to get the word *"who,"* we added, to 753, 167+197+50, making 1167. If we start with that 773 and carry it through the second subdivision of column 1, of page 75, containing 254 words, we have 519 left; and this taken through the second column of page 75, containing 509 words, leaves us 10; which taken up the same column, (2, 75), brings us to the word *"act."*

The next word comes from 257. Add 100 and we have 357; add 167 and we have 524; add 50 and we have 574; add 29 and we have 603; carry this through 1, 75 and we have left 156, (603—447=156) and the 156th word, carried down 1, 75, is *"the."*

The next word is *"part."* It comes from 753, and goes up the column. "Act" was derived from 753 minus 197 plus 167. We reverse this. Instead of deducting 197 we add it to 703; this gives us 950; and adding 167 we have 1067; add to this 447 and we have 1514. We deduct 248 and we have left 1266. We carry this back through p. 74, (532 words), and we have left 734; we carry this through page 73, (406 words), and we have left 328; we take this up the next column, (2, 72), and it brings us to the 261st word *"part."*

We return to 257. The last word, derived from this root-number, was *"the."* It was obtained by adding 150, (3 50s), to 257+167+29. We now add again 150 to 257, but deduct 167 instead of adding it, and we have the word numbered 240 on column one of page 74, to-wit: *of*. Thus: 257+100=357, 357+50=407—167=240=*"of."*

The next word comes from 753; the last word from this root—*"part,"*—was derived by adding 167; and the 753d word before that, the word *"act"* came from 753 minus 197 plus 167. We again deduct 197 from 753, and we have 556 left. We deduct 29 and we have 527 left. We carry this through 1, 75 (447 words), and we have 80 left; carry this up 2, 75 and it brings us to the word *"a,"* the 430th word on 2, 75.

We recur to 257 again. The last word *"of"* was the 240th word on 1, 74. Let us try the 240th word on 1, 75, and we find it is *"mask."*

We add to 753 the modifier 50, and we have 803; carry this through 447, and we have 356 left. Take this up 1, 75 and it brings us to the 92d word *"and."*

We obtained the word "mask," from 257, by carrying 240 down 1, 75, containing 447 words. Let us now add 447 to 257 and we have 704. Carry this forward to 1, 76, and take it through the first subdivision of that column, and we have 704 less 448=256; and the 256th word is *"cloak."*

Take the number 753 and carry it through 1, 75, (447), and then carry it up the same 1, 75, and it brings us to the 142d word *"for."*

We return to 257 and add 197, and we have 454;—carry this through 1, 75, (447) and we have 7 left; and the 7th word on 1, 75 is *"me."*

Let us restate this:

| | | | |
|---|---|---|---|
| down | 257+50=307 | 307, 1, 75 | *ere* |
| up | 753+167=920—29=891 | 89, 1, 75 | *the* |
| down | 257—50=207 | 207, 1, 75 | *tragic* |
| up | 753—167=586—50 | 359, 1, 75 | *ending* |
| down | 257+50=307 | 59, 1, 74 | *of* |

| | | | |
|---|---|---|---|
| up | 753—50=703—447= | 192, 1, 75 | *More* |
| down | 257+50=307+167= | 226, 1, 74 | *low* |
| up | 753+50=803+447= | 430, 1, 77 | *I* |
| down | 257+29—167 | 119, 1, 75 | *had* |
| up | 753+197 | 30, 1, 74 | *commenced* |
| down | 257+50+167—29 | 445, 1, 75 | *to* |
| up | 753+167—100 | 189, 1, 75 | *look* |
| down | 257+100+508—167 | 250, 2, 76 | *about* |
| up | 753+197—167+50= | 147, 1, 74 | *among.* |
| down | 257—50+218= | 148, 1, 74 | *my* |
| up | 753+167—29 | 48, 1, 73 | *friends* |
| down | 257—29+447 | 116, 1, 75 | *of* |
| up | 753+197+167 | 495, 2, 76 | *the* |
| down | 257+29=286 | 286, 1, 75 | *Curtain* |
| up | 753+167+197—50= | 462, 2, 72 | *to* |
| down | 257+50=207+509 | 95, 1, 73 | *find* |
| up | 753—197+167—447 | 172, 1, 75 | *some* |
| down | 257—100+218—192= | 183, 2, 74 | *one* |
| up | 753+167+197+50= | 360, 2, 72 | *who* |
| down | 257+447+704—509=195 —50= | 145, 2, 76 | *will* |
| up | 753—197+167+50 | 500, 2, 75 | *act* |
| down | 257+100=357+167=524- —447+29+50= | 156, 1, 75 | *the* |
| up | 753+167+197+447 | 261, 2, 72 | *part* |
| down | 257+100+50=407—167 | 240, 1, 74 | *of* |
| up | 753—197=556—29=527 —447=80; 509—80= | 430, 2, 75 | *a* |
| down | 257+100=357+50=407— 167=240 | 240, 1, 75 | *mask* |
| up | 753+50=803—447=356; 447—356=91+1= | 92, 1, 75 | *and* |

down 257+447=704—448=
256 256, 2, 76 *cloak*

up 753—447=306; 447—
306=141+1 142, 1, 75 *for*

down 257+197=454; 454—447
=7 7, 1, 75 *me*

Here again it will be observed that all these words are derived from the root-number 505; which I have shown is a modification of the primal root-number 836; which was obtained by multiplying 76, the number of the third page on which scene one, of act one of the play of 2d Henry IV. occurs, by the number eleven, the number of words in brackets on the first column of page 74, being the page on which the play of 2d Henry IV. begins.

We alternately add and deduct 248, (the number of words on the 2d column of the same page, 74) and this gives us 505+248=753; and 505—248=257. And in the foregoing sentences, all the 753 words go *up* the columns, and all the 257 words go *down* the columns; and it will be perceived that the movement is regularly alternated. And it will also be observed that the modifiers used are all found on the second column of page 74, to-wit: 50, 167, 197, 29 and 218.

But the proofs are cumulative. We are only at the threshold; and as we go on we hope all doubts will be dissipated, as to the existence of a cipher in the so-called Shakespeare Plays, and as to the fact that those plays were written by Francis Bacon.

## CHAPTER XXV.

### *The Bacon-Shakspere Controversy 300 Years Ago.*

We come now to the proofs that more than three hundred years ago the argument began that Francis Bacon was the real author of the plays which had been put forth in the name of William Shakspere.

Let the reader turn to page 74, and he will find the same root numbers, already given, 753 and 257, clasping it, from above and below, like the inter-locking fingers of two hands, the finger tips resting on the words of the story.

We have already seen something of this, when 753 advanced up column one, page 75, and brought us to *"More"* and 257+50+167 carried through p. 74, gave us the word *"low"*—making the word *"More-low,"*—the cipher form of *"Marlow."*

We have seen that 753 carried through 447, left a remainder of 306, and that this carried up 1, 75 minus 50, gave us *"More,"* the first part of *"More-low."* Now let us carry that 306 backward and upward. We pass through the 2d column of 74, which is equivalent to deducting 248, (the number of words in 2, 74), and this leaves a remainder of 58—(753—447=306—248=58),

—and this, carried up the next preceding column (1, 74) brings us to the 227th word, *"as."*

If now we take that same number, 306, and instead of carrying it backward, into page 74, carry it forward, into the 2d column of page 75, and count upwards, it brings us to the word *"as,"*—the 204th word on the column.

The intervening number which goes down the column is 257; and 257 carried down the 2d col. of p. 75, from which we have just obtained the second *"as,"* brings us to the word *"soon;"*—and we have the phrase *"as soon as."*

This is very clear. The number 753—447=306, carried *forward* and *upward,* gives us the word *as* and 306 carried backward and upward gives us again the word *"as;"* while the alternate number, going *down* the column brings us to *"soon."* Thus:

| | | | |
|---|---|---|---|
| up | 505+248=753—447=306; 306—248=58; 284—58=226+1= | 227, 1, 74 | *as* |
| down | 505—248=257 | 257, 2, 75 | *soon* |
| up | 505+248=753—447=306; 509—306=203+1= | 204, 2, 75 | *as* |

Surely all this could not be the result of accident!

Let us return to 257 and deduct 219,—that is, begin at the first word of the 3d subdivision of 2, 74, the 219th word; and 219 taken from 257 leaves 38; and the 38th word on the same column is the word *"it."*

Again take 753, add 50=803; deduct 447=356; carry this up 1, 75, and it brings us to the 92d word; add 167 and we reach the 259th word, on 1, 75, which is *"is."*

Up to this point we have been treating the first column of page 75 as a continuous and unbroken whole, and con-

taining 447 words; and hence we have deducted 447 from 753, leaving the remainder 306, which carried up the columns gave us *"More," "ending," "as," "as," "the,"* etc. But the first column of 75 is not an unbroken whole. It is separated into two parts by the stage-direction—"Enter Morton;" and the upper part contains 193 words and the lower part 254 words. If it was reasonable to carry the cipher number through the whole column, it is also reasonable to carry it through these fragments of the column.

The last word was *"as,"* obtained by carrying 753 *up* the column; therefore the next word must come from 257 and go *down* the column.

If we add the modifier, 50, to 257, we have 307, and if we add the same again, we have 357, which being carried through the first subdivision of 193 leaves 164. (357—193 =164), which carried down the 2d column of p. 75 brings us to the word *"bruited"*—excluding the words in brackets, as in all the preceding instances.

Let us now recur to the alternate number 753, modifying it by deducting from it 167, just as we will hereafter add it, and we have the remainder 586. As the last word was carried through the upper subdivision of col. 1, p. 75, which was equivalent to deducting 193; let us now add 193 to 586, and we have 779; carry this through 1, 75, and there is left 332. Carry this 332 backward through the second column of p. 74, which is equivalent to deducting 248 from 332. The remainder is 84; and this taken up the next column (1, 74) brings us to the 201st word *"abroad."* Thus we have *"bruited abroad;"* the one being minus 193, the other plus 193.

The next word must come from 257 and go down the

column, and now comes in a modifier, already used several times, 29, derived from the last subdivision of col. two, of page 74; there being 29 words between the first word of that last subdivision and the bottom of the page. Add 29 to 207, (the number that gave us the word "tragic,") and we have 236, and the 236th word, on col. 1, p. 75, is *"put."* The number 236 gives us *"put,"* the number 286 gave us *"Curtaine."*

The next word is *"a."* It comes from 753 and goes *up* the column. The last 753 was less 167; we now add 167, and we have 920. To get the word *"abroad,"* we carried 753—167 through the 1st subdivision of col. 1, of p. 75. We carry 753+167 through the second subdivision of the same:—920—254=666; deduct 447, (1, 75), and we have left 219; we add 29=248, and 248 carried up 1, 75 brings us to the 200th word *"a."*

We return now to 257 and carry it forward and down, through 2, 74, which contains 248 words; 248 from 257 leaves 9; and the 9th word on the next column, forward, (1, 74), is *"stop."*

This gives us *"put a stop."*

If now we take 753—100=653—447=206; and carry 206 up 2, 74, it brings us to the 43d word *"at."* Thus,—753—100=653—447=206; 248—206=42+1=43="at."

Then take 257+100, (the last word was 753—100);= 357; and from this deduct the modifier 192, and we have 165 left; and the 165th word on 2, 75 is *"once."*

*"Rumours"* is 256 up p. 74, while *"at"* is 206 up the same.

This *"once"* is joined in the text to the word *"bruited:"*—"being bruited once," etc.

We recur to 753. The last word *"a"* came out of

753+167=920. This then comes from 753—167=586. This 586 we carried through the 2d. subdivision of 1, 75, (254); this 586 we take through the first subdivision of 1, 75 (193); 586—193=393; and 393+29=372; and this carried up 2, 75 brings us to the 138th word *"to."* Thus, 753—50=703—167=536—193=343+29=372; 509—372 =137+1=138=*"to."*

The next word goes *down* the column, and comes from 257. We found that the word *"low"* of *"More-low"* was obtained by adding the modifier 50 to 257, which gave us 307; and this plus 167 made 474, which carried through col. 2, page 74, (248 words), brought us to the 226th word *"low."* If we now deduct 50 from 257, instead of adding it, we have 207; and this plus 167 gives us 374, and this carried, in the same way, through 2, 74, (248), brings us to the 126th word *"uncounted."* *"Low"* is 226, *"uncounted"* is 126:—just 100 difference between them; caused by the alternate addition and subtraction of that 50, to and from 257.

We recur to 753 again. Again we deduct 50, leaving 703; again we carry it through 1, 75, (447), and we have 256 left. Carry this through 2, 48, (248 words), just as we did to get *"uncounted,"* and we have left 8; carry this *up* 1, 74, (we got *"uncounted"* by going *down* 1, 74); and it brings us to the 277th word,—*"rumours."*

And thus we have *"as soon as bruited abroad put a stop to uncounted rumours."*

The word *"stop"* is the 9th word on 1, 74; add 50, and the 59th word is *"of"* ("ere the tragic death *of* More-low.") Add another 50 and it brings us to 109=*"surmises."* So *"uncounted,"* the 126th word, is 100 less than *"low,"* the 226th word; and *"surmises,"* the 109th

word, is 100 more than *"stop"* the 9th word; and *"rumours,"* the 277th word is 50 more than 227, the word *"as,"* in—*"as soon as."*

Surely all these extraordinary arithmetical adjustments cannot be the result of accident! To believe that will require a greater stretch of credulity than to admit the existence of a cipher in the text of this play.

And observe, as I said before, how the two hands, the 257 hand and the 753 hand, reach down and up, and the fingers interlock, around that block, towit: page 74!

To get *"low,"* we added 167 to 257 plus 50; to get "uncounted" we added 167 to 257 minus 50. Now let us take that word *"rumours,"* the 277th word, and add 167 to it, ascending the column; and we have 277—167=110; and the 110th word on the same column, is *"jealousies."* Thus: 753—50=703+167=870—447=423—248=175; and if we carry 175 up 1, 74, it brings us to the 110th word: *"jealousies";* thus, 284—175=109+1=100:—*"jealousies."*

Recurring to 257 and deducting 50 and also 29, we have 178 left; add 192 to this and we have 370, and the 370th word on 1, 75 is *"and."*

Again we return to 753. The last time we added 167; now we subtract it, 753—167=586. Add to this 29, and we have 615; again deduct 167, and we have 448; add to this 29 and we have 477; and 477 carried through 2, 74 (248) and up the preceding column (1, 74) brings us to the 56th word—*"reports."*

Hence we have:—*as soon as bruited abroad put a stop at once to uncounted rumors, surmises, jealousies and reports.*

This is surely an extraordinary concatenation of sig-

nificant words, tied together by kindred numbers, and going alternately up and down the columns, and each of them the 836th and the 505th word.

Let us restate all this:

| | | | |
|---|---|---|---|
| up | 753—447=306; 306—248=58; 284—58=226+1=227 | 227, 1, 74 | *as* |
| down | 257 | 257, 2, 75 | *soon* |
| up | 753—447=306; 509—306=203+1= | 204, 2, 75 | *as* |
| down | 257—219=38 | 38, 2, 74 | *it* |
| up | 753—447=306+50=356; 447—356=91+1=92+167=259— | 259, 1, 75 | *is* |
| down | 257+50+50=357—193=164 | 164, 2, 75 | *bruited* |
| up | 753—167=586+193=779—447=332—248=84; 284—84=200+1= | 201, 1, 74 | *abroad* |
| down | 257—50=207+29=236 | 236, 1, 75 | *put* |
| up | 753+167=920—254=666—447=219+29=248; 447—248=199+1= | 200, 1, 75 | *a* |
| down | 257—248=9 | 9, 1, 74 | *stop* |
| up | 753—100=653—447=206; 248—206=42+1= | 43, 2, 74 | *at* |
| down | 257+100=357—192=165 | 165, 2, 75 | *once* |

| | | | |
|---|---|---|---|
| up | 753—167=586—50 =536—193=343+ 29=372; 509—372= 137+1=138. | 138, 2, 75. | *to* |
| down | 257—50=207+167 =374—248=126 | 126, 1, 74 | *uncounted* |
| up | 753—50=703—447 =256; 256—248=8; 284—8=276+1= | 277, 1, 74 | *rumours* |
| down | 257+100=357—248 =109 | 109, 1, 74 | *surmises* |
| up | 753—50=703—447 =256; 256—248=8+ 167=175; 284—175 =109+1= | 110, 1, 74 | *jealousies* |
| down | 257—50=207—29= 178+192=370 | 370, 1, 75 | *and* |
| up | 753—167=586+29= 615—167=448+29 =477—248=229; 284—229=85+1= | 86, 1, 74 | *reports.* |

It will be observed that all these words are derived from 753 and 257; that they all go alternately up and down the columns; that they are all found on pages 74 and 75; that the modifiers, added or subtracted, are 50, 167, 218, and 29; and the modifiers growing out of page 75,—192 and 253; or, where the count simply passes over the subdivisions, 193 and 254.

The word *"it"* is derived from 257 less 219, leaving 38 words. The 219th word on 2, 74 is the first word of the third subdivision; 218 is the last word of the second subdivision of 2, 74.

The words *"bruited abroad"* are derived from 257 minus 193; and 753 plus 193.

The modifier 167 is accompanied by the modifier 50; the last represents the first subdivision of 2,74; the other the second subdivision. Hence *"uncounted."* comes from 257—50+167; while *"rumours"* is derived from 753—50, and *"jealousies"* is from 753—50+167. Thus:

| | |
|---|---|
| 257—50+167= | *"uncounted"* |
| 753—50+167= | *"jealousies"* |
| 753—50= | *"rumours"* |
| 257—50=207+ | |
| 29= | *"put"* |
| 257= | *"stop"* |
| 257+100= | *"surmises"* |
| 753—50= | *"More"* |
| 257+50+167 | *"low"* |

Will any one believe that all these significant words came into the text by chance?

If so "the age of miracles" has not yet passed.

Will any one believe that these significant words came into the text by chance?

If so "the age of miracles" has not yet passed.

I hope that my readers have so far followed my directions, pencil in hand, and have counted every word for themselves. If they have they can hereafter save much labor of this sort by using the numberings on the facsimiles. If, for instance, they want to find the 352d word on a column, they have only to take the third hundred mark on the margin; that gives them the 300th word; then take the next 50 mark, which is indicated by the figure 50, over the word; then take the second word beyond the 50 mark, and they have the 352d word.

In going up a column, instead of counting every word, they can deduct the number in hand from the total of words on the column, as shown in the fac-similes, and add one, for the reasons already given. In this way they can move along quite rapidly. A little experimenting will satisfy them that the countings given on the fac-similes are correct.

The reader will have observed that in the results already given, we note the intrusion of the numbr 192. Thus *"once"* came by deducting 192 from 357; and the last *"and"* was obtained by adding 192 to 207-29. We have exhausted the results growing out of the first column of page 75, as modified by the modifiers on column two of page 74, and we come to the modifiers on page 75; towit—the number of words (192) above the 193d word, the end word of the first subdivision of the page; and 253, the number of words between the first word of the second subdivision of page 75 and the bottom of the column.

If there is a cipher here, we shall find 192 alternating with 253; the first applied to the words going *up* the columns, growing out of 753; and the other applied to the words going *down* the columns, growing out of 257.

It will be easier to follow these modifications than those produced by the 2d col. of page 74, because the latter has three subdivisions, while the first column of page 75 has but two. Thus:

753+192=945.
753—192=561.
257+253=510.
257—253=4.

Let us take that root-number, 561, (753—192=561),

and deduct from it 167, and we have left 394; add 50 and we have 444; carry this up the second column of page 75, containing 509 words, and it brings us to the 66th. word, which is—*"which."* Thus: 561—167=394+50=444; 509—444=65+1=66—*"which."*

We shall see hereafter that the movement of these numbers is reversed, the 753 words going down the columns and the 253 words going up the columns; and hence the 394th word on column 2 of page 72 is the significant word *"playes."*

We turn now to 257. Let us deduct 253 and we have 4 left; add 167 and we have 171; subtract 100, and we have 71 left; add 29 and this gives us 100; and going forward down the next column 2,75, we find the 100th word is the word *"I."*

We recur to 753. The last time, to get the word *"which,"* we deducted 192. Let us now add it, and we have 945. The last time we added 50; therefore, this time we deduct from 945 the modifier 29. This leaves us 916. Let us begin at the bottom of the first subdivision of column one of page 75; which is equivalent to deducting 193 from 916. We then have left 723; go backward and carry this through page 73, containing 406 words, and we have a remainder of 317; take this up the preceding column (2 of 72) and it brings us to the 272d word—*"have."* Thus: 753+192=945—29=916—193 =723—406=317; 588—317=271+1=272=*"have."*

Turning to 257 we again deduct 100 and have 157 left; add the modifier 253, (1st col. of 1,75); (the last time we subtracted it,) and we have 410; deduct 29, (the last time we added it); and it leaves us 381; carry this 381 backward, (the last time we went forward), through the 2d

col. of p. 74, 237 words, and we have 144 left; and the 144th word on the preceding column (1,73) is the word —*"been."*

We come back to 753. The last word *"have"* was obtained by adding 192. Now we subtract it, and have 561. We deducted 100 from 257 in the last example:—now we add 50 and 50, and we have 661. The last 753d word went backward and upward; now we go forward and upward. We carry it through the 2d col. of page 75, containing 509 words, and we have 152 left. Still carrying this forward into the next column (1 of 76) and going up it we reach the 297th word, which is—*"constrained."*

We recur to 257; and again deduct 253, leaving us 4; add 167, as we did to get *"I,"* and we have again 171; add 447 and we have 618; carry this forward; (to get *"been"* we went backward,) through 1,76, (448 words), and it brings us to the 170th word, on 2,76, the word *"to."*

The last 753d word was minus 192; now we add 192; and again we have 945. We added 50 to get the word,—*"constrained,"* now we subtract its alternative, 29, leaving 916—(50 is from the top of col. 2, p. 74, and 29 from the bottom of it, and 167 is between.) We went forward to get *"constrained;"* now we go backward, carrying it through p. 74, containing 532 words; this leaves 384. We add 50 and we have 434. We carry this through page 73, containing 406 words, and we have 28 left; take this up the preceding column, and it brings us to the 561st word, which is *"deny."*

Here again, when the movement is reversed and 561 is carried down the column, it brings us to the 561st word 2,72:—"deny." Here we have the significant words *"deny," "playes."*

We recur to 257. The last time but one that we used it—to get *"been,"*—we added 253 and deducted 29. Now we again add 253, but we deduct 50, the alternate of 29, which we deducted, and we have 460. To this we add 448, found on column one of page 76 and we have 908. Carry this backward through page 74, containing 532 words, and we have left 376; carry this through the preceding column, 2 of 73, containing 237 words, and we have 139 left; carry this down the preceding column, (1,73), and it brings us to the 139th word, *"many."*

We return to 753. The last time we added 192; now we subtract it, and we have 561; we carry this through 1,75, containing 447 words, and we have 114 left; deduct 29; carry this up 2,74 and it brings us to the 164th word, which is *"times."*

And so we have, speaking of *"the uncounted rumors, surmises, jealousies and reports,"* the words *"which I have been constrained to deny many times."*

And we shall see presently why he denied these rumors and reports; and consequently why the nineteenth century is perplexed over the "Bacon-Shakespeare Controversy."

We beg the sceptic to devote his energies to that group of nine words—*"which I have been constrained to deny many times."* Observe the unusual word *"constrained."* *"Constrained"* to do what? To *"deny"* the uncounted rumors and reports, which were, as we shall see, to the effect that he, Francis Bacon, had written the so-called Shakespere Plays.

Observe that all the 753 numbers reach the words of the story by adding or subtracting 192—the upper modifier of column 1 of page 75—and going up the columns; while all the 257 words are reached by adding or subtract-

ing 253, the lower modifier of the same column and page, and going down the columns.

*And observe also that the words move alternately backward and forward.*

*And observe also that the only modifiers used are 50 and 167 and 29.*

And yet this mechanism tells a most significant fact—that Francis Bacon was at the time the subject of uncounted rumors, surmises, etc., to the effect that he was the real author of the Plays; and that he was constrained to deny the truth of those rumors and reports.

I might pause here and end this book, and justly claim that I had proved my case; for no sane man will pretend that such coherences of numbers, words, facts and rhetoric could occur in any text by accident.

If there had been, at the time these plays were written, numerous newspapers, published in London, with an army of active and zealous reporters, all these "uncounted rumors, surmises, jealousies and reports" would have found their way into print; and there would have been long ago no mystery about the authorship of the great dramas. But it was an utterly uncritical age; just emerging out of barbarism; with not more than a million people speaking a tongue which would today be called "English." Whatever civilization the country had was reflected from France; and French culture was but a reminiscence of ancient Roman development, derived from Greece, and remotely from Egypt. The first play-house ever built in London—the "Blackfriars"—was erected in 1576, sixteen years after the birth of Francis Bacon!

We shall see hereafter that the intellectual activity of Bacon began at a very early age. It is probable that at

sixteen he founded the Rosicrucian society. Did he at that age help the building of the first English theatre?

But let us recur to our work.

The cryptographer was "constrained to deny many times, the uncounted rumors, surmises, jealousies and reports."

The reader will have noticed the important part which the modifier 167 has already played in the cipher story. That story tells how the cryptographer was constrained to deny uncounted rumors, etc. About what? The word "deny" is the 561st word on column two of page 72. Let us carry the number, which gave us *"deny,"* 167 words further up the column. This is done by deducting 167 from 561; 561—167=394; and the 394th word on that column, as I have shown, (2,72) is:—*"playes."*

"Or is it fantasy that *playes* upon our eye-sight."

Hence he was constrained to deny something about some *"playes."*

This is the only time the word "playes" occurs in this play, "First Part of Henry IV."; although it is often disguised under the word "please," which was then pronounced as the Irish peasant of today gives it—as if it was spelled "plays."

This word "playes," (the 394th word, 2,72) is often used in the cipher story, and the text is most cunningly adjusted to make it cohere by different countings. Thus we have it as above, growing out of 753+192 (1,75); thus: 753+192=945—29=916+50=966+167=1133.

If now we carry this 1133 through pages 74 and 73 and up 2,72, it brings us to "playes." Thus 1133—532=601—406=195; 588—195=393+1=394=*"playes."*

But we shall find that *"playes"* and 1133 come out without +192. Thus:

753+100=853—167=686+447=1133, which again brings us to the word *"playes."*

It is easy to see that when the number of words on column one of page 75 was fixed at 447, that number had relation to that word *"playes."* If it had been 446 or 448, or any other number, it would not have matched with *"playes."*

This last example, growing out of 753, (not plus or minus 192), has its co-relative in 257. If we add 218 to 257 we have 475, (which gave us *"shaks't"*), and this carried through page 73, 406 words, leaves us 69; and the 69th word on column 2 of p. 72, (the same column on which the word "playes" occurs), is *"these."* Thus:

down 257+218=475—406
=69 2,72, 69= *"these."*
up 753+100=853—167
=686+447=1133—
532=601—406= 2,72, 394= *"playes."*
195; 588—195=393+1=394

Or, plus the modifiers on col. 1, page 75, we have:

down 257+253=510+50=
560+447=1007—
—532=475; 475—
—406=69 2,72—69= *"these."*
up 753+192=945—29=
916+50=966+167=
1133; 1133—532=
601—406=195; 588
—195=393+1=394 2,72—394= *"playes."*

It will be worth while for the sceptic to study these figures. Note the precise and delicate adjustments whereby two different countings are made to terminate on the same words, 69 and 394, on the same column. See how the absence of 253 is compensated for by the addition of 447, to produce *"these,"* in one case; and how the addition of 447 makes up for the absence of 192 in the other case, to give us the word *"playes."*

The man who would think all this came about by chance would believe that the relations of the multiplication-table were blown into shape by the west wind.

But this is not all.

We recur to 753, without the modifier of page 75 (192), and we have 753+50=803+167=970. We add again 447 and it gives us 1417. As *"playes"* was obtained by going backward from 2,74, we now go forward to 2,76. This column is divided into two parts by the stage direction:—*"Enter Chief Justice and servant."* Above the last word of the upper section are 456 words; below it are 147 words. Deduct 456 from 1417 and we have 961; carry this forward through the next col. (1,77—577 words), and we have 384 left; we carry this forward up the next column (2,77), and it brings us to the 228th word, which is *"written."* Thus we have:

| | | |
|---|---|---|
| up | 753+50=803+167= | |
| | 970+447=1417 | 2,77—228= *"written."* |
| down | 257+218=475—406 | |
| | =69 | 2,72—69 *"these"* |
| up | 753+50=803+50= | |
| | 853—167=686+447 | |
| | =1133= | 2,72—394= *"plays"* |

Note how *"written"* and *"playes"* both come out of 753+50=803; but *"written"* is derived from 803+167; and *"playes"* comes from 803—167+50.

Now let us move forward so as to take in the modifiers on column one of page 75—viz., 192 and 253; and then we have the following:

up 753—192=561+509
=1070—100=970
+167=1137—29=
1108—147=961. 961
577=384; 611—384
=227+1=228 2,77—228= *"written"*

down 257+253=510+50=
560+447=1007—
532=475—406=69 2,72—69= *"these"*

up 753+192—29+50
+167=1133—532=
601—406=195; 588
—195=393+1=394 2,72—394= *"playes"*

Observe that the first *"written"* comes from the 456 words above the last word of the first subdivision of col. 2 of page 75; and the second *"written"* from the 147 words below that last word. The difference between 456 and 147 is 309; add 50 and we have 359; deduct 167 and we have 192, which is the exact number added to get the second *"written!!"*

Clearly, before Francis Bacon put pen to paper to write these plays, he had mapped out the cipher story; and had his pages blocked off in little squares, each square numbered according to its place from the top or the bottom of the page. He next adjusted the length of his columns,

and their subdivisions, to enable him to use significant words like "written," "playes," "shakst," "spur," etc., over and over again. And, when all this was in place, he proceeded to write out the plays; using his miraculous ingenuity to bring the right words in the proper positions. For instance, the word "written" is thus brought in:

"Do you set down your name in the scrowle of youth, that are *written* down old with all the characters of age."

We shall see hereafter how this word "characters" refers to "the striking and original characters" in the plays.

Observe how 753+50+167=970; while 753—192=561 +509—100=970!

As 257 plus 253, carried down 2,72, gave us the word *"these;"* we turn to 257 minus 253=4; add 447 to 4 and it gives us 451; and this, plus 29, is 480; and this carried forward and down, as the other was carried backward and down, brings us to the 480th word, on 1,76, which is *"have."*

This *"have"* has been derived from the modifier 253, on col. 1, p. 75, thus: 257—253=4+447=451+29=480. But the word *"these"* was also obtained without using the 253; thus: 257+218=475—406=69 (2,75) *"these."* Now let us see if this same word *"have"* (*"have* written these playes") comes out without subtracting 253. We added 218 to 257 to make 475; let us now deduct it and we have 257—218=39; add this to (2,75) 508, and we have 547; add 100 and it gives us 647; deduct 167 and we have 480, and the 480th word is that same word *"have."* (1,76). Thus we percieve what infinite adjustments are in this text, when the words *"have written these playes"* come out of 753 and 257 plus and minus 192, and plus and

minus 253; and also come out of 753 and 257, without any connection with 192 and 253!

As 753—192=561 gave us *"written;"* turn to 753+192 =945, and carry it backward, as *"written"* was obtained by going forward. We add 50, (we deducted 50 twice to get *"written,"*) and deduct 29+167, and we have 1033; carry this through pages 74 and 73 and up 2,72, and it brings us to the 494th word, ("playes" was the 394th word), which is *"I."*

And so we have, in regular order, that Bacon was "constrained to deny the uncounted rumors, surmises, jealousies and reports" that "I have written these playes."

But the vastness of the cipher story oppresses me. I had meant to give only a few examples, to show that 505+248=753, alternating with 505—248=257, produced part of the internal narrative; and then go on to show that 505+284 and 505—284; and 505+167 and 505—167, etc., also carried a large part of the story; but the 753-and-257-cipher grows under my hand to boundless proportions.

## CHAPTER XXVI.

*Why Bacon Denied the Authorship of the Plays.*

It has been often asked: Why,—if Bacon wrote these great plays,—did he not claim them?

In answering this question I am constrained to abridge my work, and hereafter give only fragments of the cipher.

Let us take 257 again, and, instead of adding the modifier 253 to it, deduct 253. This leaves 4; add 532, the number of words on page 74, and we have 536, deduct the modifier 50 and we have 486; carry this through page 73 (406 words,) and we have 80 left; add 167 and it gives us 247; add 29 and we have 276, which on the next column (2,72), is the word *"I."*

We recur to 753; deduct 192, and we have 561; add col. 2, p. 75 (509 words), and we have 1070; deduct 100 and this gives us 970, (the same 970 which twice gave us *"written"*); add 167 and we have 1137; again add 167 and we have 1304, which, minus 29, leaves 1275. We saw, in obtaining the word *"written,"* that there were 147 words below the stage direction on the 2d column of page 76. Deduct 147 from 1275 and we have 1128 left; carry this forward and up through 1,77 (577 words), and we have 551 left, and the 551st word, up the next col-

umn (2,77), is the 61st word—*"would."* (611—551=60+1=61).

Or, let us put it in another form:

We found that the word *"written"* was the 228th word on 2,77. Deduct 167 from 228 and we have 61—*"would."* Which means that the number which gave us *"written,"* when 167 is added to it, brings us to the word *"would."*

The last 257th word (*"I"*), was obtained by deducting 253 from 257 and adding 532 (p. 74) to the remainder. We now add 253 to 257, making 510, and again add 532, and we have 1042. To get *"I"* we went backward, from the 2d col. of page 73; let us now go forward from the 2d col. of page 76. It is one page backward from 1,75 to 73; and one page intervenes between 1,75 and 2,76.

Deduct 29 from 1042; and we have 1013; deduct 50 and we have 963. Start from the top of 2,76 and go through that column, 604 words, and we have 359 left; and the 359th word, down the next column (1,77), is *"rather."*

The last 753 word was minus 192; this time it will be plus 192, which gives us 945. Deduct 29 and we have 916. Again deduct 532 (p. 74), and we have 384 left; add 50 and it gives us 434. This is the number which gave us *"deny."* Now we add 248 (2,74) to it, and we have 682. Carry this through page 73 (406 words), and we have 276 left; add 100 and we have 376; carry this up 2,72 and it brings us to the 213th word, which is *"die."* (588—376=212+1=213.)

This gives us: *"I would rather die."*

We recur to 257 and again deduct 253, which leaves us 4; add to this the 2d col. of p. 75, which contains 509

words, and we have 513. The last 257 word went forward; this goes backward. The last word "rather" began at 2,76; this begins at 2,74. Deduct 406 (p. 73) and we have 107 left; carry this backward to the preceding column; and the 107th word on it (2,72) is *"A."*

The last 753 word *"die,"* was plus 192. The next is minus 192. Take 192 from 753 and we again have 561. Add 532 (p. 74), as we did to get the words *"I"* and *"rather,"* and we have 1093 (561+532=1093); add the modifier 147 on 2,76, (the same 147 we used to obtain *"written,"*) and we have 1240, (1093+147=1240); carry this through 2,76 (604) and 1,77 (577) and we have 59 left, which taken up 2,77, brings us to the 553d word, 2,77, which is *"thousand."*

Again we add 253 to 257 and have 510. We have just used 147, the number of words on column two of page 76, below the 1st subdivision, ending with the word "wived." Above that word there are 456 words. Add 456 to 510 and we have 967; add 167 and we have 1134; carry this through page 72, which contains 1083 words, and we have 51 left, and the 51st word, carried down the preceding column (2,71), is *"deaths."* And this gives us: *"I would rather die a thousand deaths."*

*"Death"* is a common word in the plays; but *"deaths"* is quite rare. It occurs but four other times in 1st Henry IV., and only once in 2d Henry IV.

The last 753 word, going up the columns, was from 753 minus 192. The next therefore will be from 753 plus 192=945. From the last 945 we deducted 29=916. Now we add it, making 974. We deduct 1,76 (448) and we have 526 left; and carrying it up the next column (2,76) it brings us to the 79th word,—*"then."*

*"Then"* was used in that day for *"than."* See 21st line, 1,76,—(Folio 1623):

"More *then* that being which was like to be."

(Is there any sense to this? Does it grow out of the necessities of the cipher?)

We return to 257. The last time we added 253 to it; now we deduct it and we have 4 left. Add to this 955, the number of words on page 75, less the clew-word, and it gives us 959. We have just been adding 532, page 74, to 4; now we add page 75. Carry this through 1,76, (498 words), and there is left 461; and the 461st word on the preceding column (2,75), is *"bring."*

We recur to 753 minus 192=561+167=728+50 =778. Carry this through 2,75 (509), and we have 269 left; add 50 and carry this up the next column (498) and it brings us to the 180th word *"such."*

Again we add 253 to 257 and we have 510. Add to this the same 1,76 (498), and we have 1008; deduct 167 and we have 841. Carry this through page 74, (532 words), and we have 309 left; carry this through 2,73 (237 words), and we have 72 left; and the 72d word, on the next column (1,73), is *"great."*

We return to 753. This time we add 192 and we have 945; add 29 and we have 974. Carry this through 1,76 (448), and we have 526 left; the word "then" or "than" came from this same 526; then it was carried forward, and up 2,76; now it is carried backward through 2,75 (509 words), and 17 is the remainder; and this, still moving backward, and carried up 1,75 brings us to the 431st word, which is; *"disgrace."* And so we have *"I would rather die a thousand deaths than bring such great disgrace."*

The next word comes from 257 minus 253, towit: 4. We again add 532, making 536; but go forward instead of backward, plus 50, through 1,75 (447 words), leaving 139 plus 29, making 168; and the 168th word on 2,75 is *"and."*

The last 753 word was plus 192. Let us now deduct 192 from 753 and we have 561 left; add 100 and we have 661; add 532 and it gives us 1193, minus 29, it is 1164, minus 253 (2d subdiv. 1,75) it is 911. Carry this through 406 (page 73), and we have a remainder of 505; carry this up from the bottom of 2,72, from the 588th word, and it brings us to the 84th word, 2,72, which is *"ignonimy,"*—in the text spelled *"ignomy."*

And so we have *"bring such great disgrace and ignominy."* And note that *"ignomy"* is the 505th word from the bottom of 2,72; and 505 is a root-number. Showing that "ignomy" is used more than once.

We return to 257 and add 253 again, giving us 510; add 100 and we have 610+50=660:—carry this through 1st subdiv. of 1,76 (448 words), and we have 212 left; and the 212th word on the next preceding colum, (2,75), is *"upon."*

Now take 753 and add 192, and we have 945; deduct 29, (we added it last time), and we have 916; carry it through page 74 (532 words), and we have 384 left; carry this up through the second column of page 73 (237 words), and it leaves 147, and this taken up 1,73 brings us to the 23d word, on 1,73, which is *"the."*

We return to 257 and deduct 253 and we have 4 left. Add 447 to 4, and we have 451; carry this through page 73 (406 words), and we have 45 left; and the 45th word, on the preceding column (2,72), is—*"great."*

We come back to 753 and deduct 192 and again we have 561; we add 447 and we have 1008; add 100 and we have 1108+50=1158; carry this through 2,76 (604 words), and we have 554 left; carry this up the next succeeding column, 1,77 (577 words), and it brings us to the 24th word, on the column, which is the word: *"name."*

Take 257 and add 253; it makes 510; add 509, and we have 1019. Commence at top of 2,76, and go down the column (604 words), and we have 415 left; deduct 167 and we have 248; add 50 and 29 and we have 327 (1,77), and that is the word *"of."*

We recur to 753+192=945; deduct 167 and we have 778; deduct 50 and we have 728; deduct 29 and we have 699. Carry this through 2,75 (509 words), and we have 190 left; take this up 2,75 and it brings us to the 320th word—*"my."*

Take 257 and deduct 253 and we have 4 left; add 508 (2,75), and we have 512; add 100 and we have 612; deduct 29 and it gives us 583; carry this through page 74 (532 words), and it leaves a remainder of 51; and the 51st word on the next column (2,73), is:—*"noble."*

Deduct 192 from 753 and we have 561; add 100 and we have 661; add 167 and it gives us 828; carry this through 1,76 (448 words), and we have left 380; carry this forward and upward, through the next column (2,76), and it brings us to the 225th word, which is *"father."*

Add to 257 253, and we have 510; add to this 448, and it gives us 958; deduct 50 and we have 908; deduct 447 and we have 461, and the 461st word on 1,76, is *"sir."*

As father came from 753 minus 192; we now take 753 plus 192, and we have 945; deduct again 29 and it gives

916. We added 100 to 561, to get *"father;"* we add 100 again to 916, which gives 1016; add the modifier, 193 (1,75), and we have 1209, plus 50 equals 1259, (we deducted its alternate, 253, to get *ignominy."*) Carry this 1259 through page 73 (406 words), and we have 853 left; carry this through 2,72 (588 words), and we have 265 left. Carry this up 1,72 and it brings us to the 230th word, which is *"Nicholas."*

And observe another cunning adjustment: 505+248=753 and plus 100, it is 853; and 853 carried through 2,72 and up 1,72 brings us to the same word: *"Nicholas."* Thus 753, plus 192, and 753 without the modifier 192, come to the same point in the text: the word *"Nicholas"*—the name of Francis Bacon's father!

And if we take 257, and, (without adding 253 to it,) deduct 50, leaving 207; add 447 to it, making 654; carry it through the first subdivision of 1,75, containing 193 words, and we have 461 left; and the 461st word (1,76), is the same word *"Sir,"* which we obtained by adding 253 and *deducting* 447 from it,—not *adding* 447 to it!

Consider this in connection with *"have written these "plays,"* given heretofore, and ask yourself if it is all accident.

Reflect upon the coming together, through the same numbers, of such significant words as *"rather," "die," "thousand," "deaths," "bring," "ignominy," "upon," "great," "name," "father," "Sir," "Nicholas."*

Why does "Nicholas" come in just where it is needed, *like "Curtain," "Bishop," "Worcester,"* etc., etc. If there is not an arithmetical cipher here, then this is the most extraordinary text ever seen in the whole history of literature; and the sceptic will be tempted to declare:—"the very devil is in it."

And who was "Sir Nicholas Gawsey," referred to in the play? Was there such a person? Was not the name invented to bring in *"Nicholas,"* just where it was wanted?

*But here we have "I would rather die a thousand deaths than bring such great disgrace and ignominy upon the great name of my noble father, Sir Nicholas."*

And all this found on six succeeding pages (except one word), of the Folio of 1623, derived from 836 and 505, by alternately adding and subtracting 248; and alternately carried right and left, and alternately taken up and down the columns; the plus 248 going always *up* the columns and the minus 248 being always carried *down* the columns! The only modifiers used being 50, 167 and 29.

*"Sir"* of *"Sir Nicholas,"* was derived from 257+253. The alternate word comes from 257—253=4. Add to 4 page 73 (406), and we have 410, +100=510. Add 167 and we have 6777+50=727. Carry this through 2,72 (588 words), and we have 139 left. Carry this down the next preceding column and the 139th word is—*"and."*

The last 753 word, *"Nicholas"* came from 753 plus 192; we use now the alternate: 753—192=561. To get *"Nicholas"* we added 193; we now deduct it from 561, leaving 368; we deduct 100 (we added 50 to get *"Nicholas"*) leaving 268; we carry this up 1,76 (498), and it brings us to the 231st word; carry it 29 words farther up the column and it reaches the 202d word, which is *"the."*

The last 257 word was minus 253; we now add 253 and we have 510. Add 50 and we have 560; add 167 and it gives us 727. Note how 257+253=510, and 257—253=4+406=410+100=510. Carry this 727 through page 74

(532 words), and the remainder is 195; and the 195th word on 2,74 is—*"name."*

We recur to 753+192=945. The last time we used 945, (to get *"Nicholas,"*) we deducted 29; now we add it, and have 974. We deduct 100, leaving 874. We add 167, which gives us 1041; minus 50 it is 991; carry this through 2,76 (604 words,) and we have 387 left; carry this up the succeeding column (1,77), and it brings us to the 191st word:—*"of."*

The last 257 word was plus 253; we now deduct it and have 4 left. To 4 we add 532, making 536; plus 167 it is 703; minus 50 it is 653. Carry this through page 73 (406 words), and it leaves 247; and the 247th word on 2,72 is *"be."* As I have already shown, *"Be"* in that age was pronounced like *Ba* or *Bay*. (See F. G. Fleay's "Shakespeare Manual," page 66.)

This time we deduct 192 from 753 and we have 561; deduct 50, and it leaves 511; add 457 (2,76) and it gives us 968; deduct 29 and we have 939; carry this through 1, 77 (577 words), and we have a remainder of 362; carry this up 2, 76, and it brings us to the 243d word—*"can."* Fleay (ibid) tells us that *a*, in Bacon's time, had the sound of *a* in "father." The Englishman of today, gives it the sound of *"o."*

We recur to 257+253=510. We deduct 50 and it gives us 460. The last time we added 50 to 510=560, to get *"name."* We deduct 248 (2, 74), which leaves 212; minus 167 it gives us 45; and the 45th word on 1, 76, is *"which."*

The last 753 word *"can"* was obtained by deducting 192 from 753=561. We now add it and have 945. We add 29 and it gives us 974; we add 50 and we have 1024; de-

duct 167 and it leaves 857; carry this through page 73 (406 words), and we have 451, and this taken up 2,72, from 589, brings us to the 139th word—*"hath."*

We recur to 257 minus 253 and have 4 left; add 447 and we have 451, add 167=618; carry this through 2,73 (237 words), and we have 144 left; and the 144th word on the preceding column is *"beene."*

Again we deduct 192 from 953 and we have 561 left; add 100 and we have 661; carry this through page 74 (532 words), and it leaves 129; take this up the preceding column (2, 73) and it brings us to the 109th word—*"honorable."*

We recur to 253+257=510; add to this 509 (2, 75), and we have 1019+29=1048; carry this again through page 74 (532 words), and it leaves 516; carry this through page 73 (406 words), and it leaves 110; deduct 50 and we have 60, and the 60th word on 2, 72, is the word *"in."*

We come back to 753+192=945; deduct 29 and we have 916; less 50 it is 866; we add the first subdivision of 1, 75, 193 words and we have 1059+100=1159. Carry this through p. 73 (406), and we have left 753; which is the original number. The text is thus arranged so that 753 might be used in the story, without or with 192. Carry 753 through 2, 72 (588 words), and we have 165 left; carry this up 1, 72 (494), and it brings us to the 330th word, which is *"arms."*

We now take 257 and deduct 253, which leaves 4; add to this as heretofore, 532, and we have 536; carry this through 1, 75 (447 words), and we have 89 left; and the 89th word on 2, 75, is—*"ever."*

We recur to 753—192=561; we add 50 which gives

us 611; we add 448 to this and we have 1059; carry this through 2, 75 (509 words), and it leaves 550; carry this through the next column (448) and we have a remainder of 102; and this taken up the next column (2, 76), brings us to the 503d word, which is—*"since."*

We add 253 to 257 and we have 510; add 509,—and again we have 1019+50=1069. Carry this through 1, 77 (577 words), and we have left 492; deduct 167 and we have 325, and the 325th word on the same column is—*"the."*

We come now to 753+192=945; deduct 100, it leaves us 845; again deduct 100 and we have 745; deduct 167 and we have 578; carry this through 2, 75 (509), and the remainder is 69; and this carried up 2, 75 brings us to the 441st word—*"conquest."*

We are told that Sir Nicholas Bacon was "descended from an ancient and honorable family in Suffolk." As there were but 423 years between the death of William the Conqueror, and the birth of Sir Nicholas, in 1510, the pedigree of the family could have readily been preserved, from the days of the "Conquest."

And so we have: *"I would rather die a thousand deaths than bring such great disgrace and ignomy upon the great name of my noble father, Sir Nicholas, and the name of Bacon, which hath been honorable in arms ever since the Conquest."*

Nearly all honors in those rude times were derived from the profession of arms.

And then Bacon proceeds to refer to his father's great services to King Henry:

We abbreviate. 753—192=561+50=611+532=1143—447=696—509=187; carry this up 1, 76 from 498 and

it brings us to 312+50=362, and the 362d word on 1, 76 is *"King."*

257—253=4+532=536+50 =586—447=139, and the 139th word, 2, 75, is *"Henry."*

753+192=945+509=1454—50=1404+29=1433. Carry this through p. 73 (406 words), and 2, 72=588 words (total of 994 words), deduct this from 1433 and we have 439 left; carry this up 1,72 (494 words), and it brings us to the 56th word, 1, 72, which is *"King."*

510+509=1019+447=1466—1102 (p. 76) =364—167 =197 (1, 77)=*"of."*

The word *"King"* came from 753+192=945. We now deduct 192 from 753 and we have 561; add 604 (2, 76), and we have 1165+29=1194. Carry this through p. 36 (406 words), and we have 788 left; carry this up 2, 72 588 words and we have 200 left; carry this up 1, 72 (494 words), and it brings us to the 295th word, which is *"England."*

And here I would call attention to the fact that if we add the modifier 50 to 56, the word *"King,"* (1,72) we have 106, and the 106th word on 1,72 is the word *"threatens."*

Who threatens?

Let us take 510 (257+253), deduct 50 and we have 460; add 167, and we have 627; add to this 509 (2,75) and we have 1136; carry this through p. 74 (532), and we have 604 left; take this through the preceding page, 73, (406) and we have 198 left and the 198th word, (2,72), is *"termagant."*

This is the pet name by which Bacon designates Queen Elizabeth.

To get *"threatens"* we used 753+192=945+509 +50. The alternate word therefore comes from 753—192

=561+509=1070+100=1170+167=1337+50=1387+29=1416. If we carry this through 457 (1st sec. 2,76) and through 1,77, (577 words) we have 382 left; and this carried up 2,76 brings us to the 230th word (2,77) which is—*"old."*

And so we have:—*"the old termagant threatens."*

*"Threatens"* came from 753+192=945. The alternate number is 561. This plus 498, (1,76), gives us 1059; and this carried through the next column, (603), leaves 456 and this taken up 1,77, brings us to the 122d word, the word:—*"hang."*

Let us take again 945 and again add 509=1454, which starting from 2,73 brought us to the word *"threatens."* But instead of starting from 2,73 let us begin at 2,74. Carry 1454 through page 74 (532 words) and we have 922 left; carry this through page 73, (406 words), and we have 516 left. To get *"threatens"* we deducted 100 from 1454; we repeat this, and we have 416 left. We carry this up 2,72, and it brings us to the 174th word, which is:—*"imbowell."*

We now have 257—253=4+509=513+167=680. Take this to 2,76 and carry it through that column (604) and we have 76 left; add 29 and it brings us to the 105th word, 1,77, which is *"me."*

And so we have the *"old termagant threatens to hang and imbowell me."*

We come to 561 and add 509, and we have 1070; deduct 100 and we have 970. Carry this through 1,76 (498) and we have 472 left. Take this through the 1st section of 2,76, (456) and we have 16 left; carry this up from the bottom of the 1st col. of page 77, (577), and it brings us to the 562d word,—*"at."*

We recur to 510, deduct 100 and we have 410; add the modifier 254, (1,75), and we have 664; deduct 29 and we have 635; carry this through 1,75 (447) and there are 188 left; and the 188th word (2,75) is *"once."*

The next number is 945. We add 508 (2,75) and we have 1453. We carry this through page 76, containing 1102 words, and the remainder is 351; and this taken up the succeeding column (1,77). brings us to the 227th word—*"if."*

We return to 257—253=4; to this we add p. 74 (532 words), and we have 536; deduct 167, and we have 369 left; deduct 50 and we have 319; and the 319th word on 1,75 is *"it."*

We come to 561, add 50, making 611, minus 29, gives us 582; carry this up 2,76 (604 words) and we reach the 23d word:—*"is."*

We return to 510; deduct 167=343; deduct 100=243; add 1,75 (447) and we have 690; deduct 29 and we have 661. Carry this through page 74 (532 words), and we have 129 left; and the 129th word on 2,73 is *"shown."*

We recur to 945; again add 508, making 1453. Carry this to 1,77; carry it through page 77 (1188 words), and it leaves 265, and this plus 29=294; carry this through the 1st section of 1,78 (162) and we have 132; and this carried up the next column (2,78), brings us to the 331st word:—*"that."*

We come back to 4 (257—253=4); add 167=171+50 =221; and the 221st word, 2,74, is *"I."*

We return to 561; add 508=1069; deduct 167 and we have 902 left. Take this through page 1,76 (448 words), and we have 454 left. Carry this through 2,74

(248 words), and we have 206 left; carry this up the preceding column (1,74), and it brings us to the 79th word:—*"prepared."*

We come again to 510, and add 167 and we have 677; deduct 29 and we have 648. Again carry this through 1,76 (448 words), and we have 200 left; and the 200th word on 2,74 is—*"these."*

We again take 945, but instead of adding 508 we deduct it and have 437 left; we add 167 and have 604. Carry this through section 1 of 2,76 (456 words), and we have 148 left; deduct 29 and we have 119; and 119 taken up col. 2,76 brings us to the 486th word, which is *"please,"* pronounced by Englishmen at that time as *"plays;"* even as the Irish peasant renders it to-day.

We again deduct 253 from 257 and have 4 left, and the 4th word on 1,74 is—*"for."*

We recur to 561 and carry it through page 73 (406 words), and we have 155 left, add 50 and it gives 205; carry this up 2,72, and it brings us to the 384th word,—*"the."*

The next word comes from 510+509=1019—50=969—29=940. Carry this through 1,75, (447 words), and we have 493 left, and the 493d word, on the next column (2,75), is,—*"stage."*

The next word comes from 945. Add 100 and we have 1045; add 508 and we have 1553. Carry this through pages 74 and 73, minus 29, and it brings us to the 3d word on 2,72, to-wit:—*"for."*

We recur to 257—253=4. Again we add 532=536; we add 167 and have 703; carry this through 1,72, (588 words), and we have 115 left; and the 115th word down the preceding column (1,72) is:—*"pay."*

The next word comes from 561 less 509, it is 52; and this taken up 2,75 brings us to the 458th word:—*"and."*

We return to 510; again add 167 and we have 677. Carry this through 1,75 (447 words), and the remainder is 230; and the 230th word on the preceding column (2,74) is—*"furnished."*

The next word is from 945. Add 50 and we have 995. Carry this through 1,76 (448 words), and we have 547 left; add 167 and we have 714. Carry this through 1,75, (447 words), and we have 267 left. Carry this backward still, through 2,74, (248 words), and we have 19 left; and this carried up the preceding column, gives us the 266th word:—*"them."*

We come to 4 again; add 447 and we have 451, plus 167=618. Carry this through page 73 (406 words), and the remainder is 212; and the 212th word, on the preceding column, is—*"to."*

We recur to 561 again; again we add 509 to it=1070, minus 29 we have 1041; add 167 and we have 1208. Carry this through 2,76 (603 words), and we have 605 left; take this through the next column, (577, 1,77) and we have 28 left; and 28 carried up the next column (2,77), brings us to the 584th word,—*"Fillop,"* which is the cryptographer's disguise for "Philip." The word is dragged in. Falstaff says,—"If I do, *fillop* me with a three-man-Beetle." A strange kind of a fillop!

We come to 510 again. We add 100, making 610; we add 447, making 1057—29=1028. We carry this through 2,76 (604) and we have left 424; and the 424th word, on 2,75, is—*"hence."*

Again 945. Minus 509 gives us 436; deduct 100 and we have 336; deduct 29 and we have 307. Carry this

through 2,74 (248 words), and we have 59 left; carry this up the next preceding column, and we reach the 226th word (1,74), which is—*"low."*

And so we perceive that the columns were so arranged that *"low"* made the last syllable of "More-low," *going down the column*, and the last syllable of "Hence-low," *going up the column!*

Philip Henslowe was the manager of the theatres at which most of the Shakespeare Plays were first produced. He also acted as negotiator between actors and playwriters. His "Diary" is still preserved at Dulwich college. In it we find this memorandum:

"14 December 1602, for a prologue and epil. *for the play of Bacon,* for the corte, 5s."

Did this mean that Henslowe paid five shillings to some one for a prologue and epilogue to a play written by Bacon, and exhibited before the Court that day? Remember this was Henslowe's private memorandum book, which he never expected would see the light. (Collier's Dram. Poetry, Vol. 3, p. 229).

And, again, we find that the text is so arranged as to bring in the words *"Philip Hence-low"* once more. We saw them come out at the call of the modifiers 753 and 257 plus and minus 192 and plus and minus 253. We will now see that the numbers 753 and 257, (without 192 or 253), bring out the same words.

Take the upper section of 1,76, 456 and add it to 753 and it gives us 1209. Carry 1209 through 2,76, (604 words), and we have 605 left; take this through the next column, 1,77, (577 words), and we have 28 left; carry this up the next column 2,77, and it brings us to the word —*"fillop."*

Now take 257 and add 167 and we have 424, and the 424th word, on 2,75, is *"Hence."*

Now take 753 and deduct 446 (1,75) for just as 193 became 192; 254, 253; 457, 456, etc., we shall see that 447 becomes sometimes 446; 753—446=307; carry this through 2,74 (248 words), and we have 59 left, and the 59th word up 1,74 is the 226th word,—*"low."*

Nay, more,—257+167=424+50=474; and this carried through 2,74 (248), leaves 226, which taken down the preceding column, 1,74, brings us to the same 226th word, *"low,"* the last syllable of *"More*-low." So that page 74 is arranged in such shape that the same 226th word, *"low,"* comes from 257 going *down* the column and from 753 going *up* the column. And 257+167 yields 424=*"Hence"* and 257+167+50=474, gives us *"low,"* the two syllables of Henslow's name!

A single word more or less on the page would have thrown all these counts out!

And here we see that the word *"fillop,"* as the representative of the word *"Philip,"* was not an ingenious device of mine, but that it is attached to *"Hence-low,"* through two distinct countings. It is also used for "Philip the second," the cruel Spanish king. "Second" is found 2nd. H. IV. 2,3.

"(Second to none) unseconded by you."

Lack of space, (if I would not make this book too bulky), prevents me from giving further extracts from this part of the cipher story; but it seems to me that I have presented enough to show every candid mind that there is a cipher in this play.

The reader must bear in mind the distinction between a column used as a modifier or simply passed over. Thus

599 becomes 508, and 604, 603. Sometimes where we use 50, we should really use 49. For instance, between the 449th word on 1,70 and the bottom of the column there are 49, not 50 words.

But think of this sentence: *"The old temagant threatens to hang and embowell me, if it is shown that I prepared these plays for the stage for pay; and furnished them to Philip Hence-low."*

And the cipher goes on to say that I (Bacon) was suspected of taking a *share* of the *pence* and *silver paid* at the *gate* of the *Curtain*.

But how remarkable are the words thus brought out:—*"old," "termagant," "threatens," "hang," "imbowell," "shown," "prepared," "plays," "stage," "pay," "furnished," "Philip," "Hence-low!"*

The character of Falstaff first bore the name of "Sir John Old-Castle," who had been a martyr of the reformed faith; and the indignation of Queen Elizabeth compelled the author to change the name of that character to Falstaff; and, in the Prologue to Henry V., we find the poet saying,—"For Old-Castle dyed a martyr, and this is not the man." And we are told, in this cipher story, that if it is proved that Bacon wrote the plays, he shall be "burned alive."

Take 945—29=916+50=966—167=799+498=1297. And this carried through page 73 (406) and 2,72 (588) leaves a remainder of 303, which carried up 1,72, brings us to the 192d word, which is—*"insulting."*

The intervening number is 4+284 (1,74),=288, and the 288th word down the next column (1,75), is—*"the."*

We turn to 561. We deduct 50=511+29=540. Carry this through 1,74 (284 words) and 2,73 (237 words) and

there is left 19, and 19 carried up the preceding column, brings us to the 151st word, which is *"Christian."*

The next word is 510. We add 50 and have 560; +284, it is 844; carry it through 2,75 (508), and we have left 336, and the 336th word on 1,76, is—*"religion."*

Note that both *"Christian"* and *"religion"* come from 284 (1,74):—561—284 brings us to the word *"Christian;"* and 510+284 gives us the word *"religion."*

And so we have *"burned alive" for "insulting the Christian religion."*

And these words are so arranged as to be used more than once. For instance we showed that 4+284==288 gave us *"the."* Add 100 and we have 388. Carry this through 2,73 (237 words) and we have 151 left, which brings us to *"Christian."* Thus the word comes out either up or down the column.

Take the alternate number of 510,—adding 509==1019; add 167 and we have 1186. Carry this through page 73, (406 words) and we have 780 left; carry this through 2, 72 (588 words) and we have 192 left, and the 192d word on 1,72 is—*"insulting."*

Thus again both these words *"insulting"* and *"Christian"* come out *up* the column from 753, and *down* the column from 257.

*"Religion"* came from 510, going *down* the column. Now we reverse it. Take 561, deduct 448, and we have 113 left; and this carried *up* the column (1,76), brings us to the same 336th word—*"religion."*

If we take the alternate number, 945, deduct 29; carry it through p. 74, (532 words), and through 2,73 (237) and up 1,73, it brings us to the 23d word—*"the."*

Let the sceptical consider this table:

945—29—167 up 1,72=*"insulting."*
510—509+167 down 1,72=*"insulting."*
4+284 down 1,75=*"the."*
945—29—532 up 1,73=*"the."*
561—50+29 up 1,73=*"Christian."*
4+284+100 down 1,73=*"Christian."*
510+50+284 down 1,76=*"religion."*
561—448=113 up 1,76=*"religion."*

Here 4+284 brings us the word *"the;"* 510+284 gives us the word *"religion;"* and, on the second column 4+284 produces *"Christian."*

Is there any one who, in the presence of these facts, and all the others which I have given, will have the courage to declare that this is a simple, natural, and ordinary text; and that there are not here infinite proofs of arithmetical co-ordination and adjustment,—in other words, of a cipher?

Lack of space prevents me from "piling Ossa on Pelion;" but I cannot forbear a few further illustrations.

Let us drop the modifiers 192 and 253 and recur to 753 and 257,—the original numbers.

The reader, of course, remembers how these numbers were obtained. We added 248 to 505 and it gave us 753; we deducted 248 from 505, and we had 257. These were the numbers that gave us the long story about the death of Marlowe, etc.

The number 753 is modified by alternately adding and subtracting 167. Thus we have 753+167=920; and 753—167=586.

Take the latter number and carry it through page 74, containing 532 words, and we have 54 left. Carry 54

up the preceding column, 2,73, and it brings us to the word *"busily."*

This word is rare. It occurs but one other time in all the thousand folio pages of the so-called Shakespeare Plays,—to-wit: in *Titus Andronicus*, IV. 1.

And yet, rare as it is, the first pages of 2 Henry IV. have been so arranged as to use it, and its co-relative word *"engaged"* (*"busily engaged,"*) both from the bottom of the column, and from the top of the column, in obedience to the same root-numbers.

We have just seen 753—167=586—532=54; 237—54=183+1=184, 2,73: *"busily."*

Now take 257—deduct 50=207; add 2,75, (509 words)=716. Carry this again through p. 74, (532 words), and we have 184 left; and the 184th word *down* the preceding column, is the same word *"busily,"* which we reached by going *through* 532 and *up* the column.

As this word *"busily"* was obtained by going backward, let us go forward for the next word. Take 257 and add 50, and we have 307. Add to this 447, (being 1, 75, or 1, 76 above the last word of 1st section), and it gives us 754; deduct 29 and we have 725; add 50 and we have 775; carry this through 2, 76, (604 words), and we have 171 left, and this carried down the preceding column, brings us to the 171st word, which is—*"engaged."* And so we have *"busily engaged."*

But we have just seen that *"busily"* was reached from 257 by going *down* as well as *up* the column; and now we shall see that *"engaged"* is obtained by going *up*, as well as *down* the column.

Take 753, add 29, and it makes 782, add 100 and we have 882; carry this through 2, 76 (604), just used, and

we have 278 left; carry this up 1, 76, from the end of the 1st section (448) and we again reach 171:—*"engaged."*

*Contrast these figures:*

up 753—167=586—532
=54; 237—54=183!
+1=184= *"busily."*

down 257+50=307+447=754
—29=725+50=775—
604=171, 1, 76 *"engaged"*

Or,—in reversed order:

down 257—50=207+509=716;
—532=184 2, 73 *"busily"*

up 753+29=782+100=882;
882—604=278; 448
—278=170+1= *"engaged."*

Here *"busily"* comes out, both going *up* the column, and going *down* the column; each time carried through 532; the first page from the starting point, on 1, 75.

And *"engaged,"* (which is only found one time in this play of 2 H. IV.), comes out, both going *up* the column and going *down* the column; each time carried through 2, 76, (604 words), one time going *up* the preceding column (1, 76) and the other time going *down* the column, (1, 76); *and landing, by all these four countings, on precisely the same words!*

And one of these words is found (I repeat), but one other time in all the plays; and the other is not found again in this play!

Who is there can pretend that all this is accident?

And if you admit the arithmetical co-ordination of *even these four words,* you must admit the presence of an arithmetical cipher in the so-called Shakespeare Plays; and as Shakspere was dead seven years at the time the Folio of 1623 was printed, you must admit that the actor of Stratford never wrote the plays which bear his name; and thus the entire Shakespearean myth falls to the ground.

But let us go a little farther.

Take that word "busily," 184, 2, 73, and deduct 50 and we have 134, and the 134th word is *"day."*

What do we infer? Is it *"One day while busily engaged upon?"* Upon what?

Let us see:

*"Day"* was obtained by going backward. To get *one* we must go forward; and it comes from 257. To procure *"engaged"* we used these modifiers,—257+50=307+447=754, minus 29=725. Now let us take these same figures, but deduct 167 from 725 and we have 558 left; carry this through 1, 76, (498 words), and we have 60 left; carry this down the next succeeding column and we find the 60th word is,—*"one."* And so we have *"one day."*

But let us put the word *"day"* in proper arithmetical form, and not simply get 134 (2, 73), by deducting 50 from 184=*"busily."*

753—167=586+50=636—532=104; 237—104=133+1=134="*day.*"

Now then the next word should be *"while,"* or its equivalent, and should come from 257. Let us again take the modifiers that gave us *"one"* and *"engaged,"* to-wit—257+50=307+447=754, minus 29=725. Add 50

and we have 775. Now let us treat 1, 75, (447), as we have treated 193, 254, 509, etc., as a modifier; and take the number of words above the last word on the column; and we have 446. We could not use 447 because we have just added it; and to add 447 and then deduct 447 amounts to nothing. Carry 775 through this 446 and we have 329 left; carry this through 2, 74, (248 words), and we have 81 left; carry this down the preceding col. (1, 74) and the 81st word is:—*"whilst"*—the equivalent of the word *"while."*

As *"day"* came from 753 minus 167, the next word must come from 753 plus 167=920. Add 50 and we have 970; carry this through the 1st section of 1, 76, (448 words), and we have 522 left; deduct 29 and we have 493; carry this up 2, 76, (604 words), and it brings us to the 112th word, which is *"I."*

We return to 257+50=307+447=754—29=725; deduct 167 and it leaves 558; carry this through 1, 75, (447 words), and the remainder is 111; and the 111th word, (1, 76), is:—*"was."*

We recur to 753 minus 167=586; and this carried through p. 74, (as I have shown), and taken up the preceding column, brings us to *"busily."*

The next word, *"engaged,"* as I have shown, comes from 257+50=307+447—29=725+50=775—604=171; and 171 carried down 1, 76 brings us to *"engaged."*

The next word comes from 753+167=920. Carry this through page 74, 532 words, and we have 388 left; (this taken up 1, 75 would bring us to *"Spur"* of "Shakstspur;") but we deduct 29 from 388 and we have 359; deduct 50 and we have 309; carry this up 1, 75 (447) and it brings us to the 139th word, which is,—*"upon."*

Again we recur to 257+50=307+447=754—29=725, deduct 167=558 again. Carry this through 446, (1, 75), and we have 112 left; deduct 50 and we have 62 left; 62 on 2, 75 is—*"the."*

The last time we used 753 we added 167; now we deduct it, and have 586 left; deduct 50 and we have 536; deduct 167 and it leaves 369. Commence at the end of the 1st section 1, 75, (193 words) carry this 369 up through this, and we have 176 left; take this up 2, 74 and it brings us to the 73d word, which is,—*"Contention."*

The next word comes from 257. And again we use the same modifiers, thus: 257+50=307+447=754—29 =725+100=825+167 =992. Carry this through 2, 75, (508), =484; carry this through 2,74, (248), and we have 236 left; and the 236th word, on 1, 74, is—*"between."*

The word *"Contention"* came from 753—167=586. The next word, *"Yorke,"* comes from 753+167=920. We add 167 and deduct 50 and we have 1037 left. Commence at 2, 75 and deduct 508, (the number of words on that column, exclusive of the clew-word), and we have 529 left; carry this through the 1st section, 1, 76 (448) and we have 81 left; and this taken up the next col., (2, 76), brings us to the 524th word, which is,—*"Yorke."*

We return to 257 and use again the same modifiers: 257+50 =307+447—754—29=725. Deduct 167, and we have 558. Carry this through 1, 75, (447 words), and we have 111 left; and the 11th word on 2, 74 is—*"and."*

We come again to 586. The last time we deducted 50; this time we add 29, and we have 615. We carry this through page 74, (532 words), and we have 83 left; add 50 and it is 133; carry 133 up the preceding column,

2, 73, (237) and it brings us to the 105th word, which is —*"Lancaster."*

And so we have: *"one day, whilst I was busily engaged upon the Contention betweene Yorke and Lancaster."*

And every one of the 257 words, going down the columns, to wit:—"one," "whilst," "was," "engaged," "the," "between," and "and," came not only from 257, but from 257+50+447—29=725. And every word of the 753 words, to wit:—"day," "busily," "upon," "Contention," "Yorke" and "Lancaster" went up the columns, and were derived from 753, alternately plus and minus 167!

Let us tabulate this sentence, so that the arithmetical adjustments will be plainer to the reader. Instead of repeating 257+50=307+447=754—29=725, I shall simply give 725, with the subsequent modifications; and instead of repeating 753+167=920, and 753—167=586, I shall simply give 920 and 586.

| | | | |
|---|---|---|---|
| down | 725—167=558—498=60, | 2,76 | *"One"* |
| up | 586+50=636—532=104; 237 —104=133+1=134, | 2,73 | *"day"* |
| down | 725+50=775—446=329—248 =81, | 1,74 | *"whilst"* |
| up | 920+50=970—448=522— 29=493; 604—493=111+1 =112, | 2,76 | *"I"* |
| down | 725—167=558—447=111, | 1,76 | *"was"* |
| up | 586—532=54; 237—54=183+1 =184, | 2,73 | *"busily"* |
| down | 725+50=775—604=171, | 1,76 | *"engaged"* |
| up | 920—29=891—532=359—50 | | |

=309; 447—309=138+1
=139, 1,75 *"upon"*

down 725—167=558—446=112—
50=62, 2,75 *"the"*

up 586—50=536—167=369—193
=176; 248—176=72+1
=73, 2,74 *"Contention"*

down 725+50=775+50=825
+167=992—508=484—248
=236, 1,74 *"between"*

up 920—50=870+167=1037;
—508=529; —448=81; 604—
81=523+1=524, 2,76 *"Yorke"*

down 725—167=558—447=111, 2,74 *"and"*

up 586+50=636+29=665—532
=133; 237—133=104+1
=105, 2,73 *"Lancaster."*

Here again the only modifiers, up and down, are 50, 167 and 29; and yet these, with 727 and 753, as root numbers, bring out this statement.

Then take the alternatives, of the same numbers, not immediately but leaping one. Thus the first down word *"one"* is derived from 725—167=558; and *"was"* the alternate, (leaping one,) is from 725—167=558; and so is *"the,"* and so is *"and."* And *"whilst"* and *"engaged"* and *"between"* are from 725+50=775. And note how 586 and 920 alternate regularly. See how *"Contention"* (586) goes backward to 2,74, and "Yorke" (920), goes forward to 2,76; and *"Lancaster"* (586), goes backward to 2,73! Backward, forward, backward!

To make this plainer, let us tabulate it in columns:

| | | | | | |
|---|---|---|---|---|---|
| down | | | 558 | | *"One"* |
| up | 586 | | | | *"day"* |
| down | | | | 775 | *"whilst"* |
| up | | 920 | | | |
| | | +50 | | | *"I"* |
| down | | | 558 | | *"was"* |
| up | 586 | | | | *"busily"* |
| down | | | | 775 | *"engaged"* |
| up | | 920 | | | |
| | | —29 | | | *"upon"* |
| down | | | 558 | | *"the"* |
| up | 586 | | | | *"contention"* |
| down | | | | 775 | *"between"* |
| up | | 920 | | | |
| | | +50 | | | *"Yorke"* |
| down | | | 558 | | *"and"* |
| up | 586 | | | | *"Lancaster"* |

Here are more miracles of accident!

But surely all this cannot be so, "because the printers could not follow copy, and set it up as directed!" Of course they could not! Every "Shakespearean scholar," who has spent his life trying to prove that the play-actor of Stratford was the greatest and most learned genius that ever lived, will brush these figures aside with a wet sponge and a hysterical laugh!

So many myths are fading away, under the electric light of civilization, that this one, almost the last of the breed, must be preserved at all hazards.

I showed, on page 144, ante, where the root-numbers 505 and 523 came from. Take the primal number, 836 (76 times 11=836). Carry it through 1,74, (284 words), and we have 552 left; deduct 29 and we have

523; deduct 18, for the 18 bracketed and hyphenated words on that 1,74, and we have 505. (523—18=505).

Now to prove that this coming together of *"Contention between Yorke and Lancaster"* is not accidental, I shall show that the same words come out from 523, as well as 505; the word *"between"* being obtained by going *up* column 1, 74, and not, as in the last instance, by going *down* the column.

Thus:

| | | | |
|---|---|---|---|
| down | 523—167=356+50=406+509 =915+29=944—448 =496, | 2,75 | *"Contention"* |
| up | 523+253=776+29=805 +448=1253—956 (p. 75)= 297—248=49; and 284—49= 235+1=236 | 2,74 | *"between"* |
| down | 523+167=690—448=242= | 1,76 | *"Yorke"* |
| up | 523+253=4+447=451—284 =167; 248—167=81+1 =82+29=111 | 2,74 | *"and"* |
| down | 523—167=356—29=327 | 2,75 | *"Lancaster"* |

Observe that *"Contention"* occurs only twice in this play of 2d. Henry IV. The 505 count brought out the word *"Contention,"* the 73d word on 2,74; and the 523 count brought out the other *"Contention,"* the 496th word on 2,75; 505 gave us *"Yorke,"* the 524th word on 2,76; and 523 brought us to *"Yorke"* the 242d word on 1,76; 505 produced *"Lancaster,"* the 105th word on 2,73; and 523 gave us *"Lancaster"* the 327th word on 2,75. There is only one *"between"* in the text; and so 505 brings it out going *down* the column, and 523 brings it out going *up* the column!

And observe how, in this 523 example, 523 minus 107 produces "*Contention.*" while 523 plus 107 brings us to "*Yorke,*" and 523 minus 107 gives us "*Lancaster.*" (— - —). The central point of departure here is 448, (1.76) "*Contention*" is 2.75. "*Yorke*" is 1.76, and "*Lancaster*" is 2.75. "*Between*" is 523+253=448: and "*and*" is 523—523=+447. "*Between*" is carried backward from 2.75 to 1.74: and "*and*" is carried forward from 1.74 to 2.74.

These words, "*Contention between Yorke and Lancaster*" probably came out a dozen times by different countings. For instance if we take 171, ("engaged") 1.76, and deduct 20, and we have 142, add 100 and we have 242—"*Yorke.*" Take 257+100=357: carry it through 1.74, (284), and we have 73 left, and the 73d word on the next column is—"*Contention.*" Then take the same 257+100=357, which gave us "*Contention,*" and add 447 to it, and we have 804: deduct 29 and we have 775. Carry this through 448. (1st. section 1.76), and we have left 327 and the 327th word on 2.75 is "*Lancaster.*" We take 753—107=580, add 107 and we have 783: carry this through p. 74. (532 words), and we have 251: carry this through 2.73. (237 words), and we have 14 left, and this carried up the preceding column, brings us to the 150th word, which is "*betwixt.*" The counting could not be made to reach "*between,*" and so, on the next page we have "*betwixt.*"

Here we have "*Contention,*" "*Yorke*" and "*Lancaster,*" obtained by going *down* the column. We have just seen them coming out by the same cipher-numbers, going *up* the columns. More accident!

And here I would remark, that the word "Contention"

is a rare word in the Plays. It occurs but nine times in all the 1623 Folio, to wit: In 1st Part Henry IV. (the one time already referred to); in the 2d Henry IV. (the two times just given); in Henry V. once; in 3 Henry VI. once, in Cymbeline once; in Othello, once, and in Troilus and Cressida twice:—six plays out of thirty-six. It is not found at all in the Comedies or the Roman Plays. If it was peppered all over the Plays, it might by accident match with "Yorke" and "Lancaster." In Henry V. "Contention," (V. I.), is accompanied by "Yorke" (IV. 8): while "Lancaster" is thrown forward into the next play, in the Folio, 1st Henry VI. (2,5). In 3 Henry VI. "Contention" is found in Act 1, sc. 2, "Lancaster" in the same act and scene; and "Yorke" in Act. 1 sc. 1. In "Cymbeline," "Othello" and "Troilus and Cressida," the play is probably alluded to simply as "the Contention."

And to show how these words are woven together, take 184 *"busily,"* 2,73; deduct 50 and we have 134, which gave us *"day;"* then deduct 29 from 134 and we have 105, and the 105th word on 2,73 is *"Lancaster."* And thus we found that somebody was *"busily engaged"* upon some play which had the word *"Lancaster"* as part of its name.

"The Second Part of Henry the Sixth" appeared first in 1594, under the title *"The First Part of the Contention betwixt the two Famous Houses of Yorke and Lancaster."* One scene is laid at St. Albans, Bacon's home. The words, "St. Albans" appear about twenty-three times in the so-called Shakespeare Plays, and Stratford-on-Avon not once, although "Stony-Stratford," in Bucks, is referred to in Richard III.

The whole name of this play: "The first part of the Contention betwixt the two Famous Houses of Yorke and

Lancaster," occurs in the first scene of 1st Henry IV., and the last scene of the preceding play, Richard II. The cipher runs from one play into the other; and thus makes detection more difficult. We have seen the cipher we have worked out, in this book, in the same way carried through the end of 1st Henry IV., and the beginning of 2d Henry IV. Thus "Two" is in the 1st scene of 1. H. IV.; "*Famous*" in the last scene of Richard II.; "*houses,*" (disguised in "leaping-houses,") in scene 2 of 1 H. IV. "*Contention*" is from 1st sc. 1 H. IV.; "*Yorke*" is in the last scene of R. II.; "*betwixt*" is in 1 H. IV. I. I. and "*Lancaster*" from R. II. 5.5.

Let us return to that 184th word "*busily,*" on 2,73. Carry the count 167 words further up that column, which is done by deducting 167 from 184 and we have 17, and the 17th word is "*Worcester.*" Is there something here about the "Bishop of Worcester?" Let us see:

This is equivalent to:

753—532=221; 237—221=16+1
=17, 2,73 "*Worcester.*"

Let us now take 753 and deduct 167 and we have 586, which gave us "*busily.*" Add 29 to 586 and it gives us 615. Carry 615 through 1,76 (498 words), and we have 117 left. Take this up from the end of the 1st section 1,76, (448), and it brings us to the 332d word, which is —"*Bishop.*"

And so we have:

586+29=615—498=117; 448—117
=331+1=332 1,76 "*Bishop*"
920—532=388—167=221; 237—221
=16+1=17 2,73 "*Worcester.*"

Or, if it be objected that this word,—*"Worcester,"*—really comes from 753:—thus 753+167=920 and 920—167=753; and 753—532 (p. 74), leaves 221; and 221 taken up 2,73 brings us to the 17th word:—*"Worcester;"* then let us take 753+167=920, and deduct 50, which gives us 870, and deduct 29 and we have 841; and this carried through p. 74 (532 words), leaves 309, and this carried through 2,73 (237 words), leaves 72; and 72 carried up the preceding column (1,73), brings us to the 98th word *"Worcester."* This is the third *"Worcester;"* and every one of these *"Worcesters"* matches with that word *"Bishop."* The first *"Worcester"* is the 255th word on 2,75, and this is reached thus:

753—498 (1,76) =255; 509—255=254+1
=255= *"Worcester."*

And *"Bishop"* is also the 753d word, minus 167, which gives us 586. Thus 586 plus 29 makes 615; and 615 carried through 1,76 (498 words), leaves 117; and 117 taken up the column brings us to *"Bishop."*

Could *"Bishop"* be the 753d word, and the three *"Worcesters"* also be, each of them, the 753d word, without the most careful manipulation of the text? And then, as we have shown, (page 182 ante), could each of these same words—*"Bishop"* and *"Worcester"*—come out, by accident, as the 257th word; 257 being 505—248; and 753 being 505+248? Accident never produced such results since the earth began to roll around in its orbit.

We found that while 586 (753—167=586), gave us, up the column, *"busily,"* 257+50+447—29 gave us 725 +50=775, (which has just brought out the one-half of a

long sentence); and 775 carried through 2,76 (604 words) furnished a remainder of 171=*"engaged."*

Now, let us add that magical modifier, 167 to 171, and we have 338; and the 338th word on that column is *"sincere;"* while 167 deducted from 171 leaves 4, which is *"bosoms,"* while 4+50=54, and the 54th word is *"decay."* These words are part of a high eulogism of Sir John Whitgift, originally the Bishop of Worcester, a sincere and holy man, who had remained true in the midst of the decay of religion.

We recur again to that word *"busily;"* it is the 184th word on 2,73. Let us add the modifier 29 to 184, and we have 213; and the 213th word, on the same column, is the word *"meeting."*

This came out of 753, thus: 753 minus 167=586—29 =557—532=25; 237—25=212+1=213 =*"meeting."*

Now let us go one column forward from 1.75, just as we went to one column behind 1.75, to get *"meeting;"* *and* we add 167 to 753=920; thus 920—29, (we just deducted 29 from 586), and we have 891; carry this through 2.75 (508 words), and we have 383 left; and 383 carried up the next column, from the end of the 1st section (488), brings us to the 66th word, which is *"chance."*

*"Meeting by chance."* Where is the *"by?"* We recur to the same 725, which we have used for some time past. Add 50 and we have 775; deduct 167, and we have 608 left. Carry this through the same 448 and we have 160 left, and the 160th word on 1.75 is*"by."*

Let us put this together:

up 753—167=586—29=557;
557—532=25; 237—25=
212+1=213 2,73 *"meeting"*

| | | | |
|---|---|---|---|
| down | 725+50=775—167=608—448=160 | 1,75 | *"by"* |
| up | 753+167=920—29=891; 891—508=383; 448—383=65+1=66 | 1,76 | *"chance"* |
| down | 725+50=775—406=369—284=85—50=35 | 2,74 | *"the"* |
| up | 753—167=586+29=615—498=117; 448—117=331+1=332 | 1,76 | *"Bishop"* |
| down | 725+50=775—167=608—448=160—50=110+29=139 | 1,76 | *"of"* |
| up | 753+167=920—29=891—50=841—532=309—237=72; 169—72=97+1=98 | 1,73 | *"Worcester"* |

And here come in the words, already given, *"one day whilst I was busily engaged upon the Contention between Yorke and Lancaster."*

Take that same 725 add 100=825; carry it through page 74 (532 words), and we have 293 left; carry this through 2, 73 (237 words), and we have 56 left, and the 56th word on 1, 73 is *"as."*

The next word comes from 586. Carry it through p. 74 (532) and we have 54 left. This is the same 54 which taken up 2, 73 gave us *"busily."* Carried up 1, 74 it gives us: *"I."*

We return to 725; deduct 167 and we have 558—deduct 50 and we have 508; deduct 29 and we have 479; carry this through 1, 75 (447) and we have 32, and the 32d word (2, 74) is *"walked."*

We come now to 920 again; 920+100=1020+167=1187—29=1158; carry this through 2, 75 (508), and we have 650 left. Take this through page 73 (406 words) we have 244 left; carry this up 2, 72 (588), and it brings us to the 345th word: *"along."*

We return to 725, but instead of deducting 167, we add the alternate 50; and we have 775; carry this also through page 74 (532) and we have 243 left; take this through 2,73 (237), and we have 6 left, and the 6th word (1,73) is: *"on."*

We turn again to 586; deduct 167=419+29=448; carry this up 2.75 (509) and we reach the 62d word: *"the."*

We recur to 725 and we deduct 167, as we did to get *"walked,"* and again we have 558; add 100 and we have 658; take this through 1, 75 as a modifier (446) and we have 212, and the 212th word is *"Strond."*

The *"Strond"* was the river front on the Thames, and the great pleasure walk and meeting place of that day.

Let us tabulate this:

| | |
|---|---|
| down 725+50+50=825—532= | *"as"* |
| up 586—532=54= | *"I"* |
| down 725—167=558—50=508—29=479—447=32 | *"walked"* |
| up 920+100=1020+167+50+50=1187—29=1158 | *"along"* |
| down 725+50=775—532=243—237=6 | *"on"* |
| up 586—167=419+29 | *"the"* |
| down 725—167=558+50+50=658—446=212 | *"Strond."* |

Observe these words (naturally connected): *"walked"* and *"Strond."* Each comes from 725. In each 167 is deducted from 725 and we have 558. But the divergence comes here—to get *"walked"* we subtract 50 from 558, and deduct 29. To get *"Strond"* we *add* 50 to 558=608, and then add another 50, instead of deducting 29; and 29, we have seen, is the alternative of 50.

And then we have:

586—29=557—447=110; and 110 carried up 1,75 brings us to the 338th word: *"stopping."*

Then take 725—167=558+100=658—509=149; and the 149th word, 2, 75, is: *"to."*

The last up-word was 753—167=586, carried through 1, 75 and again up 1, 75. Now we have 753+167=920 Carry this through 1, 76, instead of 1, 75, and up the preceding column and we reach the 38th word on 2, 75, to-wit: *"speak."*

We return to 725 and add 50=775+50=825—167 =658—29=629; 629—447=182, and the 182d word on 2, 74 is: *"with."*

We return to 586; add 100 and we have 686; deduct 167 and we have 519; carry this through 1st section 1,76 (448), and we have 71 left; carry this up 2, 76 (604), and we reach the 534th word (2, 76), which is *"him."*

And so we have *"stopping to speak with him."*

And then we have: *"His Lordship commenced to tell me."*

Thus:

| | | | |
|---|---|---|---|
| down | 725—447=278 | 2,75 | *"His"* |
| up | 586—50=536+29=565—448=117; 604 (2,76)—117=488 | 2,76 | *"Lordship"* |

down 725—447=278—248=30 1,74 *"commenced"*
up 920—100=820—448=372;
509—372=137+1=138 2,75 *"to"*
down 725—167=558+100=658—
532=126 1,75 *"tell"*
up 586+100=686—167=519—
509=10; 447—10=437+1
=438 1,75 *"me"*

To tell him all about the death of More-low, as he had derived it from the Knight-Marshal of the Court, the Earl of Shrewsbury:

920—448=472; 498—472=26+1
=27 1,76 *"Earl"*
586+29=615—248=367—248=
119; 284—119=165+1=166 1,74 *"Shrewsbury"*

Here the word *"commenced"* (30, 1, 74), is used going *down* the column. A little while ago (p. 156 ante) it was obtained going *up* the column (753+197=950).

And the same number, 117, (586—50=536+29=565—448=117), which, going up 1,76, gave us *"Bishop,"* going up the next column gives us *"Lordship."* A bishop is addressed as "your Lordship." And 117 taken up 2, 75, from 508, brings us to the 192d word *"keepers,"* and this describes "the keepers" of the *"deer close"* with whom Shakspere and his followers had their fight; but it also refers to the Lord Keeper of the Great Seal, and his *"order"* (483, 2, 75), issued for the arrest of Shakspere.

And here we have the word *"deer;"* 753+197=950—406=444; 588—444=144+1=145, 2, 72=*"deere."*

The cipher story unrolls in such immense proportions that I find myself forced to abbreviate. But I cannot

refrain, before I finish this chapter, from giving one or two remarkable fragments. Here is one:

| | | |
|---|---|---|
| down 257+509=766—100=666—50=616—532=84 | 2,73 | *"the"* |
| up 753+508=1261—447=814—532=282—248=34; 284—34=250+1=251 | 1,74 | *"old"* |
| down 257+509=766—100=666—100=566—509=57+29=86 | 1,75 | *"jade"* |
| up 753+508=1261—448=813—604=209; 577—209=368+1=369 | 1,77 | *"listening"* |
| down 257+509=766+100=866—509=357 | 1,76 | *"with"* |
| up 753+508=1261—447=814—197=617—509=108; 447—108=339+1=340 | 1,75 | *"greedy"* |
| down 257+100=357+532=889—508=381 | 2,75 | *"impatient"* |
| up 753+508=1261—447=814—532=282; 284—282=2+1=3 | 1,74 | *"ears"* |
| down 257+509=766—604=162+29=191 | 1,77 | *"to"* |
| up 753+508=1261—448=813—604=209+218=427; 577—427=150+1=151 | 1,77 | *"my"* |
| down 257+509=766—532=234 | 1,75 | *"hateful"* |
| up 753+508=1261—447=814—532=282—237=45; 169—45=124+1=125 | | *"kinsman's"* |

down 257—100=157+509=666—
197=469—447=22 2,75 *"strange"*

up 753+508=1261+167=1428
—448=980—29=951—532
=419; 419—406=13; 589
—13=577 2,72 *"tale"*

The "hateful kinsman" was Bacon's cousin, Robert Cecil, always his malignant enemy; who held him down as long as he lived. He is telling the Queen ("the old jade") that Bacon is the real author of the Shakespeare Plays, and that the purpose is to create rebellion against her, and bring in the Scottish king.

Observe here that all the significant up-moving words—*"old," "listening," "greedy," "ears," "my," "kinsman's," "tale,"*—come from that root number 753, (which has already told such a long story) +508 (2, 75), the number of words above the clew word "reign;" while the alternate number 257 is added to or subtracted from the same 2, 75, counting in the clew-word, and producing *"the" "jade," "with," "impatient," "to," "hateful" and "strange."*

And here is a reference to his "hateful kinsman:"

up 753—447=306+50=356—
248=108+29=137; 284—
137=147+1=148 1,74 *"my"*

down 257+50=307+192=499+197
=696—532=164 2,73 *"cousin"*

up 753+167=920—29=891—
448=443; 509—443=66+
1=67 2,75 *"says"*

down 257+50=307—254=53 1,75 *"ill"*

The *e* in Cecil had the sound of *a*. Note how *"cousin"* comes from 307+192; and *"ill"* from 307—254. Here the point of departure is the 193d word on 1, 75; there are 192 words above it and 254 below it.

Surely here are miracles heaped on miracles, if all this is accidental.

And here is another 1261:

1261+50=1311 minus 167=1144—577 (1, 77) =567, and 567 carried up the next column, 2, 77, brings us to the 45th word *"burnt."*

Now if we take the same numbers that gave us the word "strange," the 22d word (2, 75), and add 50 to 22, we have 72, and the 72d word, on 2, 75, is *"alive."* And so we have *"burnt alive."*

And this is the doom the Queen declares against Bacon if it proves that Cecil's strange tale is true. And in connection with this we have the words, which we have already given: *"for insulting the Christian religion."*

And here we have another fragment. Speaking of Marlow, Bacon says:

| | | | |
|---|---|---|---|
| up | 753—447=306; 448—306=142+1=143 | 1,76 | *"the"* |
| down | 257—167=90 | 2,74 | *"news"* |
| up | 753+167=920—448=472—50=422+29=451; 604—451=153+1=154 | 2,76 | *"of"* |
| down | 257+167=424+29=453 | 2,75 | *"the"* |
| up | 753—167=586—447=139; 248—139=109+1=110 | 2,74 | *"death"* |
| down | 257+167=424—50=374 | 2,76 | *"of"* |
| up | 753+167=920+50=970—447=523—248=275; 284— | | |

| | | | |
|---|---|---|---|
| | 275=9+1=10 | 1,74 | *"the"* |
| down | 257+50=307+197=504— | | |
| | 447=57 | 1,75 | *"young"* |
| up | 753—167=586—447=139; | | |
| | 509—139=370+1=371 | 2,75 | *"wretch"* |
| down | 257—218=39+167=206— | | |
| | 59=225+1=226 | 2,75 | *"More"* |
| up | 753+167=920—167=753— | | |
| | 446=307—248=59; 284— | | |
| | 59—225+1=226 | 1,74 | *"low"* |

Here we have again the name *"More-low,"* but instead of going up 1, 75 to get *"more"* we go down 2, 75; and instead of going down 1, 74 to get *"low,"* we go up 1, 74. All this required most careful pre-arrangement.

The news of the death of Marlowe was a "joyful quittance" to Bacon:

| | | | |
|---|---|---|---|
| | 257—50=207—197=10 | 1,75 | *"joyful"* |
| | 753—50=703—50=653+167= | | |
| | 820—447=373; 509—373 | | |
| | =136+1=137 | 2,75 | *"quittance"* |
| | 257—50=207+197=404—50= | | |
| | 354 | 1,75 | *"to"* |
| | 753—50=703+167=870—447= | | |
| | 423; 447—423=24+1=25 | 1,75 | *"me"* |

Bacon was in a state of continual fright and perturbation of mind, lest the drunken Marlow should betray his secret:

| | | | |
|---|---|---|---|
| down | 257+218=475+167=642+ | | |
| | 508=134 | 2,75 | *"state"* |
| up | 753+508=1261—532=729 | | |
| | —498=231; 604—231=373 | | |
| | +1=374 | 2,76 | *"of"* |

| | | | |
|---|---|---|---|
| down | 257—218=39 | 1,74 | *"continual"* |
| up | 753—100=653—447=206; 447—206=241+1=242 | 1,75 | *"fright"* |
| down | 257+218=475+50=525—509=16 | 1,76 | *"and"* |
| up | 753+508=1261+50=1311 447=864—604=260; 577—260=317+1=318 | 1,77 | *"perturbation"* |
| down | 257—218=39+50=89+167=256+29=285 | 2,75 | *"of"* |
| up | 753—100=653+447=1100+50=1150—604=546—448=98; 448—98=350+1=351 | 1,76 | *"mind"* |

And incidentally, let us touch upon another very striking example of the Cipher, and *to it I would especially call the attention of the incredulous.*

We saw that 753—50=703; and that this carried through 1,75 (447) left 256, and that this carried again up 1,75, brought us to 192, the word *"More,"* of *"More-low."*

Now let us deduct 192, the modifier on 1,75, from 192; and as 256 went up the column we deduct 192 by adding it to 192; then we have 192+192=384,—and this gives us the word "see." Deduct 100 from 384 and we have 284, and the 284th word is *"drew."*

As we used 192 to get *"drew"* we must use its co-relative (253), to get the next word: 253+257=510—167=343; and the 343d word is—*"their."*

The sentence is,—*"they drew their weapons."*

*"Their"* came from 257+253=510. *"They"* must come from 257—253=4. And here we have it: —4+167=171+448=619. Deduct 100 and we have 519. Carry this

backward through 2, 74 (248 words), and we have 271 left; and the 271st word on 1, 74 is *"they."*

*"Drew their*—what?

*"Drew"* came from 753—192=561+50=611—447=164; 447—164=283+1=284,=the word *"drew."*

This being from 753 minus 192, the next word must be from 753+192=945. Deduct 167 and we have 778. Carry this to the 2d col. of p. 76, 604 words, and deduct 604, and we have 174 left, deduct 29 and we have 145 left: carry this up from the 448th word 1, 76, (end 1st section) and it brings us to the 304th word, which is:—*"weapons."* And so we have *"drew their weapons."*

The next word comes from 257—253=4; let us add to this 447 and we have 451, and the 451st word, on the next column, is *"and."*

Now add 50 to 284 (*"drew"*), and we have 334, and the 334th word on the same column is the word *"fought."*

We again take 257+253=510—100=410; carry this through 2, 74, (248) and we have 162 left, and the 162d word on the preceding column (1, 74) is:—*"a."*

It is now the turn of 753 plus 192, and we have again 945; add 167 and it makes 1112 (the last time we deducted 167 to get *"weapons"*); deduct 100 (we added 50 to get *"drew"*), and we have 1012. Carry this through p. 74 (532), and we have 480 left; carry this through p. 73 (406), and we have 74 left; and this taken up 2, 72 (588), brings us to the 515th word *"long."*

We turn to 4 (257—253=4); 4+167=171+448=619; carry this through p. 74 (532), and we have a remainder of 87; and this carried to the next column backward (2, 73) is *"and."*

We recur to 561; add 447 and we have 1008; deduct

100 and we have 908; deduct 29 and we have 879; carry this through 2, 75 (509), and the remainder is 370. Take this through 2, 74 (248), and we have 122 left; carry this up the preceding column (1, 74), and it brings us to the 163d word, which is:—*"bloody."*

The number 510 comes next; add 248 and we have 758—deduct 29 and we have 729. Carry this through page 74 (532) and we have 197 left; and the 197th word (2, 73) is:—*"fight."*

The next number, going up the column, is 945 (753+192). We deduct 50 and have 895 left. We carry this through 2, 76 (604), just as we did to get the word *"weapons;"* and we have 291 left; and the 291st word up column 1, 76 (the same column on which we found *"weapons"*), is:—*"more."*

We take 510 next; add 50=560—29=531+167=698, —447=251, and the 251st word on 2,75 is *"then,"* or *"than."*

We recur to 561; add 447=1008 (the same number which gave us *"bloody"*); deduct 604 (2, 76), and we have 404, and this carried up 1, 76 brings us to the 95th word *"an."*

We recur to 4; add 509=513+509=1022—100=922. Carry this through page 73 (406 words), leaves 516 and the 516th word down the next column (2, 72), is *"hour."*

And so we have:—*"they drew their weapons and fought a long and bloody fight more than an hour."* And *"long"* is the 515th word on 2,72, and *"hour"* is the 516th word on the same, *the two words coming together in this sentence,* in Falstaff's lying declaration about having killed Hotspur:—

"But we rose at an instant and *fought a long hour by Shrewsbury clock!*"

And so from page 75, comes 753+192+167, and sweeping over pages 74 and 73, it goes up 2, 72, and brings us to the word *"long."*

And the co-relative of 192, 253, deducted from 257 leaves 4; and this with 509 added, =513+509, sweeping over page 73, descends on that word *"hour,"* which succeeds the word *"long."* And these disjoined parts of a cipher sentence—*"fought a long hour,"* descend into a sentence of the text, which gives us:—*"fought a long hour!"*

Surely, if this is accident, it is the most marvelous and miraculous accident the world has ever seen.

See how 284 is *"drew;"* and 50 words below is 334, which is *"fought;"* and 384 is *"see,"*—which is part of a sentence *"till they could no longer see."* And these words are derived from 753 *minus* 192=561; and if we take 753 *plus* 192 we have 945; and deduct 167 and carry the remainder through 2, 76, and this carried backward through 1, 76 gives us *"weapons."*

We have seen that 447 (1, 75) plays an important part in the cipher. *"Drew"* came from 561+50=611, minus 447; *"fought"* comes from 561 less 447; and *"and"* is from 4 plus 447. Now instead of deducting 447 let us add it. Then 561+447=1008; (the same number gave us *"bloody"* and *"an"*); and this carried through pages 74 and 73, leaves 70 (1008—532=476—406=70), and 70 carried up the next preceding column brings us to the 519th word (2, 72), which is *"clock."*

We saw that in the sentence in the text, where Falstaff is doing his tremendous falsifying, he says:—"We rose

both at an instant, and fought a long hour by Shrewsbury clock."

And here we have *"clock!"*

"Clock" is the 519th word on 2, 72; obtained by adding 447 to 561=1008. Now let us take the alternate of 561, 945, add 100 to it and we have 1045; deduct 2, 74 (248) and we have 797; carry it through 2, 75 (509) and we have 288; and this carried up 1, 75 brings us to the 160th word *"by."* The intervening word *"the"* comes from 510; add 100 and we have 610; carry this through 2, 75 (509), and we have 101; and this carried down the preceding column (1,75), brings us to the word *"the."* And so we have: *"by the clock."*

Let us tabulate this:

| | | |
|---|---|---|
| down 4+167+448=619—100= 519—248=271, | (1, 74) | *"they"* |
| up 561+50=611—447=164; 447—164=283+1=284, | (1, 75) | *"drew"* |
| down 510—167=343, | (1, 75) | *"their"* |
| up 945—167=778—604=174 —29=145; 448—145=303 +1=304, | (1, 76) | *"weapons"* |
| down 4+447=451, | (2, 75) | *"and"* |
| up 561—447=114; 447—114= 333+1=334, | (1, 75) | *"fought"* |
| down 510—100=410—248=162, | (1, 74) | *"a"* |
| up 945+167=1112—532=580 —100=480—406=74; 588 —74=514+1=515, | (2, 72) | *"long"* |
| down 4+167=171+448=619— 532=87, | (2, 73) | *"and"* |

up 561+447=1008—100=908
—29=879—509=370
—248=122; 284—122=162
+1=163, (1, 74) *"bloody"*
down 510+248=758—29=729—
532=197, (2, 73) *"fight"*

And then he proceeds to describe the fight in detail. It continued:

up 945—50=895—604=291;
448—291=157+1=158, (1, 76) *"more"*
down 510+50=560—29=531+
167=698—447=251, (2, 75) *"than"*
up 561+447=1008—604=404;
498—404=94+1=95, (1, 76) *"an"*
down 4+509=513+509=1022—
100=922—406=516, (2, 72) *"hour"*
up 945+100=1045—248=797
—509=288; 447—288=
159+1=160, (1, 75) *"by"*
down, 510+100=610—509=101, (1, 75) *"the"*
up 561+447=1008—532=476
—406=70; 588—70=518+1
1=519, (2, 72) *"clock"*

And then we are told that Marlow *"drooping and faint from loss of blood was struck in the eye, by the point of the sword, and did drop breathless and bleeding to the earth."*

I have it all worked out, but have not room for it here.

836.

But I have stated that the primal root-number, of all

the cipher story, growing out of the 1st and 2d parts of King Henry IV., commencing on Col. 1 of page 74, was 836; originating from the multiplication of page 76 (the last page on which we find "Scena Secunda" of the Folio) by 11, the number of words in brackets on 1, 74 (counting the word "post-horse" as two words), thus 76x11=836. And it may be objected that I have not yet shown that any cipher story comes out of that number, 836. So to satisfy such criticism, in advance, I append the following fragment, before closing this chapter:

| | | | |
|---|---|---|---|
| down | 836—50=786+29=815 | | |
| | —193=622—577=45, | (2,77) | *"burnt"* |
| up | 836+50=886—448=438; | | |
| | 509—438=71+1=72, | (2,75) | *"alive"* |
| down | 836+448=1284—193= | | |
| | 1091—603=488, | (1,77) | *"in"* |
| up | 836—50=786—448=338; | | |
| | 509—338=171+1=172, | (2,75) | *"the"* |
| down | 836—448=388, | (2,75) | *"fire"* |
| up | 836+50=886—604=282; | | |
| | 604—282=322+1=323 | (2,76) | *"of"* |
| down | 836+448=1284+193= | | |
| | 1477—29=1448—509= | | |
| | 939—498=441, | (2,76) | *"Smithfield"* |
| up | 836—50=786+29=815 | | |
| | —509=306; 447—306= | | |
| | 141+1=142, | (1,75) | *"for"* |
| down | 836+448=1284+100= | | |
| | 1384—197=1187—406 | | |
| | =781—589=192, | (1,72) | *"insulting"* |
| up | 836—50=786—448=338; | | |

| | | | |
|---|---|---|---|
| | 577—338=239+1=240 | | |
| | —167=73—50=23, | (1,77) | *"the"* |
| down | 836—448=388—237=151 | (1,73) | *"Christian"* |
| up | 836+29=865—193=672 | | |
| | —509=163; 498—163= | | |
| | 335+1=336, | (1,76) | *"religion."* |

Here we have proof, not only that the primal root-number is 836; but that the text is so arranged as to bring out the words *"insulting the Christian religion"* by this primal root-number, 836, as well as by the derivations from 836, to-wit: 753 plus and minus 192, and 257 plus and minus 253. And the word *"Christian"* came from 753—192 *up* 1,73, and from 257—253=4 *down* 1,73; and *"religion"* came from 753—192=561 *up* 1, 76, and from 257+253=510 *down* the column. And here we find the word *"Christian"* derived from 836 *down* the column, and *"religion"* from 836 *up* the column.

Note too, how, in the example just given, 836 *minus* 448, carried down the *preceding* column (2, 75) gives us *"fire"* and 836 *plus* 448, carried down the succeeding column gives us *"Smithfield"* (*"fire of Smithfield"*). And observe how 836 *plus* 50, carried through 448, and up 2, 75, brings us to the word *"alive;"* while 836 *minus* 50 gives us the word *"burnt."* And note how 836 *plus* 448 brings us to the word *"insulting,"* and 836 *minus* 448 gives us the word *"religion."* "Smithfield," it is well known, was the place in London where heretics were burned alive.

I showed in opening the discussion of the cipher in the Plays (p. 142 ante) that 836—532=304=*"found* (1, 75); and 836—447=389=*"out"* (2, 75); and this

*"found-out"* is part of a sentence, that *"if the old jade found me out I should be burned alive in the fire of Smithfield, for insulting the Christian religion."*

A very sufficient reason for postponing the acknowledgment of the authorship of the Plays.

## CHAPTER XXVII.

### THE STORY OF SHAKSPERE.

The cipher narrative, which I have worked out in the foregoing pages, was derived from 505 minus 248=257; and 505 plus 248=753—the figures 248 being the number of words on column 2 of page 74.

The next subdivision following, after 248, is 193, which is found in the upper half of column one of page 75 (see fac-simile p. 75), above the stage direction: *"Enter Morton."* It has entered into the work already given; and especially the modifier, 192, being the number of words above the last word of that first subdivision; and its co-relative, 253, the number of words below the first word of the lower subdivision of 1, 75.

Now, passing away from plus and minus 248, let us try plus and minus 193.

Thus: 505 plus 193=698; and 505 minus 193=312. And these numbers:

312 and 698,

in their turn, tell a long piece of the cipher story; and are used alternately up and down the columns; that is to say, not only does 698 go up the columns when 312 goes down; but 312 goes up the columns when 698 goes down!

We saw that 50 alternated with 167 and 29 with 50.

If we add 50 to 312 we have 362; and if we carry this up 1, 75 (447), it brings us to the 86th word, *"jade."*

Now take the alternate number 698; carry it through 1, 75 (447), and we have 251 left, and the 251st word on 1, 74, is *"old "* so this gives us *"old jade"* (Queen Elizabeth).

Again carry 362 through 2, 74 (248), and we have 114 left; deduct 29 and we have 85; take this us 1, 74, and it brings us to the 200th word—*"noise."* But we saw that 251 (1, 74) was *"old;"* deduct "50" and we have 201, which is *"abroad."* And so we have *"old jade"* and *"noise abroad."*

But let us reverse this; and instead of sending 698 down the column and 362 up; send 362 down and 698 up. Then we have 505—193=312, add 50 and we have 362, and the 362d word, on 1, 75, is *"sonne."*

Now let us take 698 and commence at the top of 2, 74, and carry it through that column (248) and we have 450 left; take this through 1, 75 (447), and we have 3 left; carry this up 2,75, counting in the clew-word, and it brings us to the 507th word (2, 75), which is *"first-borne."* Join this to *"son"* and we have *"first-borne sonne."*

Who was *"the first-borne sonne?"*

Take 362 and again commence to count from the top of 2, 74, and carry it through that column (248 words), and we have 114 left; and the 114th word on the next column (1, 75) is *"spurre."*

This is obtained by going *down* the column. The alternate number is 698. It goes *up* the column. Let us deduct the modifier 167 and we have 531 left. We began at the beginning of "scena secunda" to get *"Spurre."*

Now let us begin at the beginning of the next scene, "Scena Tertia," which starts with the 449th word, 1, 76. Between 449 and the bottom of the column (498 words) there are 49 words. Deduct 49 from 531, and we have 482 left. "Spurre" moved forward; the next word moves backward. Carry 482 up the preceding column, 2, 75, and it brings us to the 28th word, 2, 75, which is *"shak'st."*

And so we have *"Shak'st-Spurre."* And he was the *"first born son"* of John Shakspere. There were two daughters before him, "Jone" and "Margaret," but he was the first-born son.

And is it not remarkable that we find *"shak'st"* and *"Spurre"* coming alternately up and down the columns, from 505 plus 193 and 505 minus 193, and moving alternately forward and backward from the beginning of two different scenes?

And if we take that number, 482, up 2, 76, instead of 2, 75 (which gave us *"Shak'st"*), it brings us to the 123d word—*"vile."*

And if we take 362 and add 456, already used elsewhere (the number of words above the last word of the first section of 2, 76) we have 818; carry this through 1, 75 (447), and the remainder is 371 and the 371st word on 2, 75, is *"wretch."* And so we have *"vile wretch."*

And if we deduct 50 from 698 we have 648; carry it through 2, 75 (509), and the remainder is 139; and 139 carried up 2, 75, brings us to that same word *"wretch."* Thus 698—50=648—509=139; 509—139=370+1=371 =*"wretch."*

Everywhere this text reveals the same marvellous arithmetical adjustments. Here we have the same number, 482, carried up two contiguous columns, 2, 75, and

2, 76, producing *"shak'st"* and *"vile;"* and the word *"wretch"* coming from 362 *down* the column; and from 698 *up* the column.

But who is this *"vile wretch," "Shak'st" "Spurre"* the *"first-borne" "son"* of?

Now take 698 and add 248 (to get the word *"first-born"* we deducted 248) and we have 946. Carry this through 447 and we have 499 left; carry through 2, 74 (248), and we have 251 left (which down the column gave us *"old"*), and carry this up 1, 74, and it brings us to the 34th word *"of."*

Take 362, add 50=412+284=696; carry this through 1, 76 (448), and we have 248 left; and the 248th word (2, 76) is *"Master."*

Take 698—167=531+29=560—447=113; carry this up 2, 74, and it brings us to the 136th word—*"John."*

Take again 312; carry it through 284 and we have 28 left, and the 28th word (2, 76) is *"Shak'st."*

Take 698+167 (the last was minus 167)=865—28=836;—448=388, and this taken up 1, 75, gives us (1, 75) the 60th word *"Spurre."*

Take 698 and deduct 100 and we have 598; carry this through 1, 75 (447), and we have 151 left; carry this up 1, 76, and it brings us to the 297th word—*"half."*

Take 312 again, add 50=362—29=333+50=383=(1, 75) *"dead."*

Recur to 698; deduct 193 and we have 505—50=455; carry this up 2, 75, and it brings us to the 55th word—*"and."*

Take 312 again +50—362+50=412+254 (1, 75)=666. Carry this through 1, 74, and 2, 73, and we have 145 left; and the 145th word, on 1, 73, is *alive."*

We saw that 362—248=114="*Spurre.*" Now deduct 29 from 114, and we have 85, and the 85th word 1, 75, is "*poor.*" (The next word, 86, is "*jade*"—see how these columns are packed thick with cipher words!)

We saw that 167 deducted from 698 left 531, and 531 less 49 gave us 482, which gave us "*Shak'st*" and "*vile.*" We shall see that 167 is added to 698 and gives us 865. Now let us take 531 and carry it through 1, 75 (447), and we have a remainder of 84; and this carried up the next column (2, 75) brings us to the word "*sickly;*" (531—447=84; 509—84=425+1=426, 2, 75="*sickly.*")

The next word comes from 312. Take the modifier 29, and deduct it from 312 and we have 283, and the 283d word, 1, 75, is "*woe-begone;*" 312+50="*sonne;*" 312—29 =283="*woe-be-gone.*"

We return to 698; add 100 and we have 798, carry this through page 74 (532 words), and we have 266 left; take this, still backward, through 2, 73 (237 words), and we have 29 left; carry this up 1, 73, and it brings us to the 141st word, "*creature.*"

And so we have "*poor, sickly, woe-be-gone creature,*" and "*Shak'st-spurre*" was his "*first-borne sonne.*"

Is it not extraordinary, if accident alone brought together a series of words that cohere as well as "poor, sickly woe-begone creature," not scattered over all creation, but moving alternately up and down the columns, 1, 74, 1, 75, and 2, 75?

We take again 362, which gave us "*sonne,*" and add to it page 74 (532 words), and we have 894; deduct 29 and we have 865; carry this through 2, 75 (508 words), and we have 357 left, and this carried forward to 1, 77, we find the 357th word is "*very.*"

We take 698 again and add 193 (1, 75) and we have 891—deduct 29 and we have 862. Carry this through page 73 (406) and we have 456 left; and this taken up 2, 72, from 588, brings us to the 133d word—*"much."*

We return to 362 and again add 532, which gave us *"very,"* but instead of going forward with 894, to 2, 75, we go backward to 2, 73, and carry it through page 73 (406 words), and we have 488 left, and the 488th word on 2, 72, is *"given."*

We recur to 698+193=891, which gave us *"much,"* but we add 167 instead of 29, and we have 1058; we go again to 2, 75, deduct 509 and we have 549; add 29, and carry this through the 1st section, 1, 76 (448), and we have 130 left, and the 130th word, 2, 76, is *"to."*

Again we take 362, add 447 and we have 809; carry this over 2, 75 (509), and we have 300 left and the 300th word on (1, 76) the next column is *"drink."*

And so we have the statement that *Shak'st-spurre is the first-born sonne of a poor, sickly, woe-begone creature, much given to drink.*

Or, to show how complex is the nature of this work, let us see if the addition and subtraction of 248 will not bring out *"Shak'st Spur"* in another way.

Take 698 and deduct 248 and we have 450; add to this the modifier, 508 (2, 75), and we have 958; deduct 29 and we have 929. Carry this through 1, 75 (447), and we have 482; and this carried up 2, 75, brings us to the 28th word, the same *"Shak'st."*

We obtained "Spurre" by deducting 248 from 362, leaving 114=*"Spurre."*

But let us add 248 to 362, and we have 610+50=660. Take the modifier 446 (1, 75) through this and we have 114 left, and 114 is again *"Spurre."*

These words *"Shak'st" "Spurre"* come out probably twenty times by different countings.

For instance, take 505, deduct 29, and we have 476; deduct 448 and we have 28=*"Shak'st."*

Then take 505 again and add 50=555; deduct 167 and we have 388; and 388 carried up 1, 75 (447), brings us to the 60th word—*"Spurre."*

Here we see, as usual, 29 alternating with 167 and 50.

Or take 505—248=257; add 218=475; carry this through 1, 75 (447), and the remainder is 28, and 28 is *"Shak'st."*

Or deduct 284 (1, 74) from 505, and we have 221 left; carry this through 193 (1, 75) and the remainder is 28 =*"Shak'st."*

Or deduct 30 from 312 and we have 282; carry this through 254 (1, 75) and there are 28 left, and 28 is *"Shak'st."*

Or take 698 (505+193); deduct 167=531—197=334; and 334 taken *up* 1, 75, brings us to the 114th word, *"Spurre,"* the same word already obtained several times going *down* the column. And so we see how many times the man of Stratford is referred to in the internal narrative.

Take 946 (698+248) deduct 100 and we have left 846; carry this through page 74 (532 words), and we have 314 left; deduct 50 and we have 264; carry this up 1, 75 (447), and it brings us to the 184th word—*"my."*

Take 362; deduct 248=114; add 532=646+50=696; carry this through page 74 (532), and we have 164 left; and the 164th word on the preceding column, 2, 73, is—*"cousin."*

*"My"* came from 698 plus 248; let us now deduct it

and we have 450 (which gave us *"first-borne"*); add 509 (*2, 75*) and we have 959; add 50 and we have 1009; deduct 29 and we have 980; carry this through p. 74 (532 words) and we have 448 left; carry this through page 73 (406 words), and the remainder is 42; and this taken up the next column (*2, 72*) brings us to the 547th word which is *"gave."*

*"Cousin"* came from 362 minus 248; let us now add 248 to 362 and we have 610, add 50 and we have 660. As *"cousin"* and *"gave"* were obtained by going backward, let us go forward to the bottom of 1, 76, and carry 660 through 2, 76 (603 words), and the remainder is 57, and the 57th word on the same column (*2, 76*) is—*"her."*

We recur now to 946 (698+248) and carry this through the same column 2, 76 (603 words), and we have left 343. Carry this up the next succeeding column (1, 77,—577) and it brings us to the 235th word, which is *"majesty."* And so we have: *"my cousin gave her majesty."*

This word *"her"* is a rare word, and here is an important one, for there are numerous references in the cipher story to the Queen as *"her Grace," "her Majesty,"* "her *Highness,"* etc. And the length of the columns is so adjusted as to bring in the word *"her"* time and again from all directions.

Thus we have just seen it derived from 362+248=610+50=660—603=57, and 57 is *"her."* (And we have just found 660 producing *"cousin."* )

But 362 is obtained by deducting 193 from 505+50. Let us take 505 alone, carry it through the 1st section 1, 76 (448 words), and there are 57 left, and 57 is *"her."* Thus we see the 57th word, *"her,"* reached from 2, 76, going down the same column, by way of 505—193+50; and also

from 505—448=57, from 1, 76, going *forward* and down the succeeding column.

But let us again recur to 946; add 50=996; deduct 448 (1st section 1, 76) and we have 548; and 548 carried up that same column (2, 76) brings us again to *"her."* (Thus: 698+248=946+50=996—448=548; 604—548 =56+1=57=*"her."*) So that up and down the column, and forward and backward, the same word *"her"* comes out.

We have just seen that 946 through 2, 76, produced *"majesty," "her majesty."* But the *"her"* from 505—448 =57 does not connect with that word *"majesty,"* but with *"grace,"* a term commonly applied to royalty. See facsimilie of page 72, 15th line, col. 1, where the Prince of Wales says to his father, King Henry the Fourth:

"Cheerly my Lord; how fares your *grace.*"

We obtained *"her"* by carrying 505 through 448 and going *down* the next column. Let us add 167 to 505 and we have 672. Carry this again through 448 and we have 224 left; and 224 carried up from 457 (end 1st section of 2, 76) brings us to *"grace."* Thus 505+167=672—448 =224; 457—224=233+1=234, (2, 76)=*"grace."* And so we have *"her grace."*

This example alone ought to end all controversy as to there being a cipher in the Plays. See how *"her"* is connected with *"majesty"* in one instance and with *"grace"* in the other! In each case *"her"* goes down the column; and *"grace"* and *"majesty"* go up the columns; *"grace"* up 2, 76, from 457; *"majesty"* up 1, 77, from the end of the column.

But it may be said—why did not 224 (derived from 505+167) go up from the bottom of col. 2, 76, instead of from the bottom of the upper section of 2, 76. Well here you have it: 604—224=380+1=381, and the 381st word is *"well."* And 167 alternates with 50; and so we deduct 50 from 505 and we have 455; and the 455th word on the same column of 2, 76, is *"horsed."*

And so we have *"well-horsed,"* which means *"well-mounted."*

*"Well-horsed"* what.

We saw that 505+167=672. Add 100 and we have 772. Carry it through the modifier on 2, 75 (508), and we have 264 left; carry this up 2, 75 (509), and it brings us to the 246th word, which is *"soldiers."*

Again take 672, add 50=722; add 29 and we have 751; add 29 again and we have 780. Carry this through 448 (1, 76) and we have 332 left; and 332 taken up 2, 75, brings us to the 178th word, which is *"troops."* (509—332 =177+1=178=*"troops."*)

And so we have: *"well horsed troops of soldiers."*

The number 505, less 448, gave us *"her"* and *"grace."* If we carry it to 1, 75, the 1st section there is 193, just as 448 is the 1st section of 1, 76. Now 505 less 193 is 312 and the 312th word on 2, 75, is *"sent."* And 312 carried up 1, 76, from 498, brings us to the 187th word *"out."* And so we have *"Her grace," "sent out," "well horsed," "troops of soldiers."*

*"Her grace"* was *"furious;"* 312 is *"sent;"* 50 less than 312 is 262, and 262 (2, 75) is *"furious."* Add 167 to 312 (*sent"*), and we have 479; and 479 (2, 75) is *"wilde."* And 505+193=698; and plus 167 it is 865 and plus 50 it is 915. Now carry 915 through 1, 75 (447), and we

have 468 left; take this through 2, 74 (248), and we have 220 left, and the 220th word is *"rage;"* and so we have: *"Her grace is furious, wild with rage, and hath sent out well-horsed troops of soldiers."*

Now take 698 again; add 50 and we have 748; add our old modifier, 192, and we have 940. Carry this through 1, 75 (447), and we have 493; carry this through 2, 74 (248), and we have 245 left; take this up 1, 74, and it brings us to the 40th word, *"ride."*

Now we recur to 312; add 50, and we have 362; add 284 and we have 646; carry this through 448 (1, 76), and we have 198 left, and the 198th word on 2, 75, is *"like."*

*"Ride"* came from 698+50+192. Now let us take 312 and deduct 192 and we have 120 left; add 603 (2, 76) and we have 723. Carry 723 through 1, 75 (447), and 2, 74 (248), and we have 28 left; and this carried up 1, 74, brings us to *"posts."* And so we have *"her grace"* hath *"sent out" "well horsed troops of soldiers"* to *"ride like posts."*

But we need not pursue this farther. They are told to *ride like posts through the land, and find the whorson monster Shak'st spurre, and bring him in alive or dead.*

We return to the unfinished sentence from which we branched off, to show how *"her"* (57, 2, 76) came from both 1, 76, and 2, 76. We had worked out the words: *"My cousin gave her majesty,"* from 312 and 698 (505—193=312; and 505+193=698).

What is next? What did *"my cousin"* give *"her majesty?"*

*"Her"* was obtained from 362+248=610—603=57. The alternate number is 362—248=114. Add 498 (1, 76) to 114, and we have 612; add 100 and we have 712+167=

879+29=908. Bring this to page 74 and carry it through 532, and we have 376; take this through 2, 73 (237), and we have 139 left, and the 139th word, on 1, 73, is *"many."*

*"Majesty"* came from 946 (698+248) we now deduct 248 from 698 and we have 450, (which gave us *"first-borne,"* etc.); deduct 167 from 450 and we have 283; and 283 taken up 1, 75, brings us to the 165th word, *"instances."* And so we have: *"my cousin gave her majesty many instances."*

The last word down the column was derived from 362—248; now we add them and have 610. To this we add 447 and it gives us 1057; deduct 100 and we have 957; carry this through 2, 76 (604 words), and it brings us to 353 on 1, 77, which is *"to."*

*"Instances"* came from 698 minus 248. We now take 698+248=946. Add 167 and we have 1113. Carry this through 447 and we have 666 left; add 29 and we have 695. Carry this through page 73 (406 words) and we have 289; and this taken up 2, 72 (from 588), brings us to the 300th word, *"prove."*

We come now to 362—248=114; add 532 (p. 74) and we have 646 (this gave us +50—*"cousin"*) carry this through page 73 (406 words) and we have 240; deduct 167 and we have 73—50=23=*"that."*

The last up-word *"prove"* was from 946 (698+248); we take the alternate 698—248=450. Add to this 508 (2, 75) and we have 958; deduct 29 and we have 929. Carry this through 1, 75 (447), and we have 482 left, and this taken up 2, 75, brings us, as before, to the 28th word: *"Shak'st."* Here 482 is produced by a new counting.

We return to 362+248=610; carry this through 2, 74 (248), and we have 362 left; deduct 248 from this and

we have 114 left, and the 114th word on 1, 75, is *"Spurre."*

We return to 946 and deduct the modifier 603 (2, 76) and we have 343 left; deduct 100 and we have 243 left; carry this up 2, 75 (509), and it brings us to the 267th word *"had."*

We now take 362—248=114; add 284 (1, 74) and we have 398; carry this through 2, 74 (248), and we have 150; and the 150th word on the next column (1, 75) is *"never."*

We return to 450; add 532=982—50=932+29=961. Carry this to bottom of 2, 76, and take it through 1, 77 (577 words), and we have 384 left; and this taken up 2, 77, brings us to the 228th word, *"written."*

We return to 362+248=610; add 447=1057; deduct 50 and we have 1007. Carry this through page 74 (532 words) and we have 475 left; and this carried through page 73 (406 words) leaves 69, and the 69th word (2, 72) is *"these."*

We take 946; add 167=1113+50=1163—29=1134. Carry this through pages 74 and 73 (532 and 406) and we have 196 left, and this taken up from the bottom of 2, 72 (589 words), brings us to the 394th word, *"playes."*

Here are more miracles of accident!

Look at these words: *"written these playes."*

Turn back to page 186 and see how these same words—the very same—228 (2, 77)=*"written;"* 69 (2, 72)=*"these,"* and 394 (2, 72)=*"playes"*—came out from 505+248 and 505—248; and then turn to page 187 and observe how these same words came from 505+248 plus and minus 192 and 505—248+253, the alternate of 192; and then consider that these very same words have been just worked out from 505 plus and minus 193 (312 and 698).

And remember that in the first instance the word *"written"* is obtained by starting from the last word of section one of col. 2 of p. 76. Thus: 753+50=803+167=970+447=1417—457=961. And here, in the last example, we have 450+532=982—50=932+29=961; and so by these different countings we reach 961 three different times.

And in like manner 753—192=561+509, etc., less 147 (lower section 2, 76) brings us again to 961. Why? Because 961 carried through 1, 77 (577), leaves 384, and 384 carried up 2, 77, brings us to *"written;"* 961—577=384; 611—384=227+1=228=*"written."* And in like manner *"playes"* in each case, starts from the end of page 74, 532, runs through page 73 and is carried up 2, 72, and it is brought to that point by *three different countings!*

I will not insult the intelligence of the reader by asking him if all this came about by accident! The length of those subdivisions of 2, 76, and the length of columns one and two of page 77 had to be prearranged to make the word *"written"* possible by two of these countings, and if there had been a single word more or less on 1, 77, or in the subdivisions of 2, 76, the other examples would not have been possible.

And look at this whole sentence:

*"My cousin gave her majesty many instances to prove that Shak'st-spurre had never written these playes."*

And so you see the Bacon-Shakespere controversy was in full blast three hundred years ago.

These words go alternately up and down the columns. They are the result of alternately subtracting 193 from 505 (=312), or adding 193 to 505 (=698); and alternately adding 248 to or deducting it from 698; or alternately

adding 248 to or subtracting it from 312. And note the absolute correctness with which this complex problem is worked out!

And remember that the mechanism and system by which 505, plus and minus 193, tells its story, is precisely the same as the mechanism and system by which 505 plus and minus 248 told the long story I have given in the foregoing pages.

And I have material enough collected to make four or five such books as this; and the same system and mechanism runs through it all—out to the very extremities.

And here let me give another example, where the play of "*the Contention between Yorke and Lancaster*" is again referred to. I showed (on page 215 ante) these words coming out of 753 (505+248=753) plus and minus 167; and 257 (505—248=257) plus and minus 447; and also derived from that other root number, 523, plus and minus 167; and 523 plus and minus 448. And here, in this marvellous text, we find that play again referred to, in the internal story, and coming out of 312 and 698 (505 plus 193, and minus 193) *plus and minus* 197!

Thus:

The root number 505—193=312—167=145—29=116 (2, 75) "*that.*"

The next number 698 (505+193=698) goes up the column: 698—50=648—197=451+193=644+193 again = 837. And this 837 carried through 1, 75 (447), leaves 390; still carried backward through 2, 74 (248), it leaves 142; and 142 taken up 1, 74 (284), brings us to the 143d word, which is "*well-known.*"

We recur to 362 and add 248 and we have 610; add 248 again and we have 858, deduct 29 and we have 829; carry

this through 1, 75 (447), and we have 382 left; carry this through 2, 74 (248 words), and we have 134 left, and the 134th word, 1, 74, is *"play."*

And so we have: *"that well-known play."*

The last up-word (*"well-known"*) came from 698 minus 50=648. This one comes from 698 *plus* 50=748. To get *"well-known"* we deducted 197, now we add it: 748 +197=945—50=895. Carry this through 1, 75 (447), and it leaves 448; carry this up 2, 75 (509), and it brings us to the 62d word, *"the."*

Take now 362+248=610; add 248 again and we have 858. Deduct 50 and we have 808; add 197 and we have 1005; carry this through 2, 75 (509), and we have 496 left and the 496th word on the same column is *"Contention."* And remember that 362+532=894+50=944; and that this carried through 448 (1st section, 1, 76) leaves 496; and this going *backward* brings us to the same 496 (2, 75) *"Contention,"* which we have just reached through 509 going *forward!*

Queer accident this that reaches 496—*"Contention"*—from 362+532 (p. 74) *backward* through 1, 76; and from 362+248, one of the columns of 532, p. 74, through 2, 75 (the next column to 1, 76), *forward!*

We can scarcely touch a point of this text that does not bristle with the most careful arithmetical adjustments!

But to proceed:

The next word is to go up the column, and comes from 698. Add to 698 50 and we have again 748. To get the last up-word *"the"* we added 197; now we deduct it: 748—197=551+193=744. Carry this through 1, 75 (447), and we have 297 left; take this through 2, 74 (248), and we have 49 left; and carry this up the next

column (1, 74) and it brings us to the 236th word, *"between."*

We recur to 362 and deduct 248 instead of adding it, and the remained is 114. Add the modifier 446 and we have 560; add 197=757—29=728—29 again =699. Carry this through 532 and we have 167 left; and the 167th word on the next column (2, 73) is *"Yorke."*

We return to 698; again deduct 50=648+197=845; carry this through 1, 75 (447), and we have 398 left; carry this up 2, 76 (604), and it brings us to the 207th word, *"and."*

We return to 362. The last time we deducted 248; now we add it, and we have 610; add 197 and we have 807+29 =836. Carry this through 2, 75 (509), and we have 327 left; and the 327th word (2, 75) is *"Lancaster."*

And here is another evidence of adjustment. This 836 is the primal root-number, obtained by multiplying 76, (page 76) by 11, the number of bracketed words on 1, 74, counting *"post-horse"* as two words. And so, after long wandering the columns are so adjusted as to give us 836, so we could again get the word *"Lancaster,"* part of the name of the play, attributed by the critics to both Shakspere and Marlow, but whose real author was Francis Bacon.

And so we have: *"that well-known play, the Contention between Yorke and Lancaster."* And these words not only all come from 362 and 698; but every one of the 698 words is *plus or minus* 197, *in regular order. "Contention"* comes from 362 *plus* 248; *"Yorke"* from 362 *minus* 248; and *"Lancaster"* from 362 *plus* 248; *plus, minus, plus!*

It would be extraordinary to find those words *"Con-*

*tention," "between," "Yorke,"* and *"Lancaster"* on three pages of this play, or any other play, but to see them cohering by the same numbers, and by two or three other sets of numbers, settles the question of the existence of a cipher herein.

I desire now to briefly show how the cipher ramifies into the minutest branches; and how every line of the text is full of cipher.

Take the root number 523; add to it the modifier 218, and we have 741. Now take the same root number, 523, and deduct 218, instead of adding it—we then have 305. On col. 2, 76, the upper section has 456 words above the last word. Add 456 to 305 and we have 761. And these two numbers, 741 and 761, tell a long story—741 going up the columns and 761 going down them; and both of them carried through 448, the upper section of 1, 76. Afterwards the movement is reversed, and 741 goes down the columns and 761 goes up.

Take 741 and carry it through 448 and it leaves 293. Take 293 up from the bottom of that same 448 and it lands us on the 156th word, which is *"bring."* (448—293=155+1=156=*"bring."*)

And here we see how the text is twisted and enforced to obtain the cipher words needed. The line of the play is:

"Or what hath this bold enterprise *bring* forth."

It should be *"brought forth;"* but the cipher required the word *"bring,"* and there it is.

Now as 293 up 1, 76, took us to *"bring,"* let us see what 293 will yield us if carried up the next suc-

ceeding column, 2, 76 (604 words). Here we have it: 604—293=311+1=312, and the 312th word, 2, 76, is *"horson."*

But if we take that alternate number 761, and carry it down through 448, it leaves 313 and the 313th word on that same column, 2, 76, is *"smooth-pates."* The line reads:

"The *horson smooth-pates* do now wear nothing."

Thus we see that the text has been so adjusted that 761 down, minus 448, produces 313=*"smooth-pates"* and 741 minus 448, up the column, leads us to the adjoining 312th word *"horson."* And we have *"bring the horson smooth-pates."*

A shameful disease, lately introduced by the sailors of Columbus, from America, through Spain and France, had produced in England a great amount of baldness, which was characteristic of the more degraded classes, like actors; and hence Shakspere and his companions—by law accounted "vagabonds"— are here referred to as *"horson smooth-pates."*

But as 293 carried up columns 1 and 2 of 76 brought us *"bring"* and *"horson,"* let us take it up the preceding column, 2, 75, and we have 509—293=216+1=217=*"speed."*

Let us then take 761, add 100=861; deduct 197=664; carry this through 448 and we have 216 left, and the 216th word (2, 75) is *"greatest."* And so we have *"greatest speed."*

Let us take 741 again and add 50, and we have 791; deduct 29 and we have 762; carry it through 448 and the remainder is 314, and this carried up from the bottom of

448 brings us to the 135th word (1, 76), which is *"go."*

The next word comes from 761. Add 447 to 761 and we have 1208, +50=1258; carry this through page 75 (956 words), and we have 302 left; carry this through 2, 74 (248), still going backwards, and we have 54 left, and the 54th word on 1, 74, is *"with."*

Take 741, add 447 and we have 1188; add 197 and we have 1285+50+49=1384; carry this through 2, 76 (604), and 1, 77 (577), =1181; deduct 1181 from 1384=203 and this taken up 2, 77, brings us to the 409th word, *"the."*

And this gives us, *"go with the greatest speed."*

And here, let it be observed, that if we add 197 to 135 (the word *"go"*) we have 332, and the 332d word on 1, 76, is *"Bishop."* Thus: 741—197=544+50=594—29=565, and this carried through 448 leaves 117, and 117, carried up 448, brings us to 332=*"Bishop."*

Now take 741 again, but instead of adding 50 deduct it, and we have 691; (the last time we deducted 197); add 197, and we have 888; deduct 29 (the last time we added 50), and we have 859; carry this through 2, 76 (604), and we have 255, and this, taken up 2, 75, brings us to the 255th word: *"Worcester."*

And so you perceive that the words *"Bishop"* and *"Worcester"* come out by an entirely new method. And it is the "Bishop of Worcester," Sir John Whitgift, that advised the bringing in of Shakspere, and the "horson smooth-pates"—the actors of his company.

We have seen what an important part the modifier 197 plays in this part of the cipher story. We do not find 167 used here.

Let us take that number which gave us *"speed," "bring,"* and *"horson,"* to-wit., 293 (741—448=293),

and deduct from it 197 and we have 96 left. Carry this up from the bottom of col. 1, 76 (498 words), and it brings us to the 403d word, *"before."* Or this can be obtained by adding 50 to 156=206; and adding 197 and it gives us 403: *"before."*

Now add 447 to 741 and we have 1188; deduct 29 and we have 1159; carry this through 1, 76 (448), and 2, 76 (604), and we have 107 left, and the 107th word up 1, 77 (577), is the 471st word, *"Counsel."* And so we have, *"go with the greatest speed and bring the horson smooth-pates before the Counsel.* (Council.)

And here we have the *"Bishop"* again; for the Bishop of Worcester played an important part in all these transactions.

Take 761+448=1209+50=1259. Carry this through page 75 (956 words), and we have 303 left, add 29 and we have 332=*"Bishop."* This came from the beginning of 1, 75, carried forward; now let us take the same root number, 761, add 100 and we have 861; carry this to 1, 77; take it through 1, 77 (577 words), and we have 284 left; deduct 29 and we have 255, and the 255th word on 2, 75, is *"Worcester."*

And here we have *"Bishop"* and *"Worcester"* coming out, by another new method, going *down* the columns; while a minute ago we saw the same words obtained by going *up* the columns. Surely there is either a cipher in this text or his Satanic majesty is stirred all through it!

But what about the Bishop of Worcester?

We saw 293, which produced *"bring," "horson," "speed,"* etc., minus 197 gave us *"before,"* which is 403; let us add 50 and we have 453, which (1, 76) is *"saies."*

*"The Bishop of Worcester says."* *"Worcester"* went *down* the column, while *"saies"* went *up* the column.

Take 741—197=544+448=992—248=744—509=235; and this carried up 1, 75 (447), brings us to the 213th word—*"when."* And this links on to *"horson smooth-pates"*—"when (you bring) the horson-smooth-pates." *"Smooth pates"* came from 761—448=313=*"smooth-pates."*

The next word *"see."* Add to 741, 197 and we have 938. Carry this through 448 and we have 490 left; and this taken up the preceding column, 2, 75, brings us to the 20th word—*"see."*

Now take 761—448=313, and add 197=510; carry this through 1st section, 1, 74 (448), and we have 62 left, and the 62d word (2,76) is—*"the."*

We saw that 293 (741—448=293) carried up through 448 (1, 76) brought us to the 156th word, *"bring."* Now deduct 50 from 293=243, and this adds 50 to 156=206, and 206 is *"peril."* (*"When the horson smooth-pates see the peril."*) Compare 741+197—448=*"see,"* and 741—448=293; 498—293=*"peril."*

We take 761, carry it through 2, 76 (604 words), and we have 57 left. On 2, 76, it gave us *"her,"* but on 1, 77, it is *"in."*

To get *"see"* we added 197 to 741=938; now we deduct it and have 544, the same number that brought us *"when"* (*"when they see the peril"*); we deduct 100 and have 444; this taken up 2, 75 (509), brings us to the 66th word, *"which."* Carried up 1, 75, it gives us the 4th word *"John"*—*"Sir John the Bishop of Worcester."*

Now take 861, add 197=1058; add the modifier 446 (1, 75) and we have 1454, plus 29=1483. Carry this

through page 75 (956 words) and through 2, 74 (248 words), and the remainder is 279, and the 279th word (1, 74) is *"they."*

Now revert to 741—448=293; deduct 29 and we have 264; carry this up 2, 76 (from 604), and it brings us to the 341st word—*"must."*

Turn again to 761—448=313; add 29 (we have just deducted it) and we have 342, and the 342d word on 2, 76, is *"stand."* Here again, as in the case with *"horson smooth-pates"* and *"greatest speed"* the movements up and down the particular columns bring out words that *stand together in the text.* Here we have *"must stand,"* derived from 293—29 and 313+29.

And so we have: *"when the horson smooth-pates see the peril in which they must stand."*

Every word here is derived from 523+ or —218; modified by + or — 197; or + or — 29; and developed out of that block of words, 1, 76, 448 words!

And Sir John goes on to tell the Queen that after a time, "rather than stand imprisonment any longer"—"the horson smooth-pates" will *"make a confession."*

Thus: 741+447=1188; carry this through 448 and 604 (2, 76), and we have 130 left, and this taken up 1, 77, brings us to the 442d word, *"make."*

This is 741+447. Now let us deduct 447 from 741 and we have 294 left +193=487; and this carried up 2, 75 (509), brings us to the 23d word, *"Confession."*

And: 741—448=293—192=101—29=72; carry 72 up 2, 75, and it brings us to the 533d word, *"tell."*

Now take 761; which comes from 305+456=761. Let us take 305—50=255+197=452—29=423: and the 423d word, 1, 76, is *"every."*

We recur to 741, add 100 and we have 841; add 448 and we have 1289; carry this through 604 and we have 685 left; take this through 1, 77 (577), and we have 108 left; and this carried up 2, 77, brings us to the 504th word, which is *"thing."*

And so we have growing, every word, out of 448, by 523 plus and minus 218, the following story:

*"The Bishop of Worcester says: 'Go with the greatest speed and bring the horson smooth-pates before the Council; and when they see the peril in which they must stand they will make a confession and tell everything.'"*

And there is further talk about standing *longer imprisonment;* and their *fears* of *losing* their *ears.*

And what is it all about? Certain treasonable plays have been put forth in the name of "William Shakespeare," which Cecil and the Archbishop, formerly Bishop of Worcester, assure the Queen were written with intent to breed an insurrection, by bringing on the stage a scene where the Parliament deposes a king, and he is afterwards murdered in prison. "Richard the Second," said Queen Elizabeth, "know you not that *I* am Richard the Second. * * * This tragedy was played forty times in open streets and houses."

The play of Richard the Second was written to accustom the public mind to the idea of the dethronement of the Lord's annointed sovereign.

But why should the author and actors stand in such peril, and be afflicted with imprisonment, or the loss of their ears, to say nothing of being burned alive? Was it a deadly crime to write or act a historical play?

Let us see.

And here we have another development of the cipher.

We have seen that 523+218 told a long story. But 218 (the number of words above the last section of 2, 74) and 29 (the number of words below it) go together—505+29=534 and 505+218=723.

Take 723; add 167=890; add 448=1338. Carry this through p. 75 (956 words), and we have 382 left; carry this through 1, 74 (248 words), and we have 134 left; and the 134th word on 1, 74, is *"play."*

We obtained *"play"* by adding 448 to 723. Let us now deduct it: 723—448=275; and the 275th word (2, 75) is *"King."*

The alternate of 723 (505+218=723) is 534 (505+29=534). Carry 534 through 448 and we have 86 left; and 86 taken up 1, 76 (448), brings us to the 363d word, which is *"Richard."*

Here we deducted 448 from 534; let us now add 448 to 534, and we have 982; carry this through the next column (604) and the remainder is 378; carry this up 1, 77 (577), and it brings us to the 200th word, *"of."*

But let us go back a little, and take 534, and again add 448, and we have 982; add 197 and we have 1179+167=1346. Carry this also through p. 75 (956 words), and through 2, 74 (248 words), and we have 142 left, and this taken up 1, 74, brings us to the 143d word, *"well-known."* (We will soon see *"well-known"* reached going *down* the column.)

And so we have the significant words, *"well-known play of King Richard,"* coming alternately from the connected numbers of 505+218 and 505+29.

A few moments ago we saw "well-known" coming from 698 (505+193), and *"play"* derived from 362 (505—193+50). Here the reference was to *"the well-known*

*play of the Contention between Yorke and Lancaster."* Here the columns and fragments of columns are so arranged as to bring out, *"well known play of King Richard."*

We saw that *"Richard"* was the 363d word (1, 76), derived from 534 (505+29); let us deduct 50 and we have 313, add 29 and we have 342 (1, 76)=*"his."*

Now take again 505+218=723, add 167=890; carry this through 448 (1, 76), and the remainder is 442; and the 442d word on the preceding column, 2, 75, is *"aim."*

We come again to 534+448=982—100=882; carry this up 2, 77 (611 words), and we have 271 left and this taken up 1, 77, brings us to the 307th word, *"is."*

We recur to 723, add 167=890—509=381—192=189 (2, 75)=*"in."*

Again, we take 534—448=86+167+29=282. Carry this up the preceding column (2, 75) and we have 508—282=227+1=228=*"this."*

We recur to 723 and add 167=890+100=990+192=1182; carry this through page 75 (956 words), and we have 226 left, and the 226th word on 2, 74, is *"way."*

We turn to 534, and this time we add 448=982—509=473, and this carried up 2, 75, brings us to the 37th word, *"to."*

We take 723 again; add 448=1171; carry it through page 75 (956 words), and we have 215 left; add again 218 and we have 433, and the 433d word (1, 75), is *"make."*

And so we have, *"his aim, in this well-known play of King Richard, is to make a bloody insurrection."*

Again take 534, deduct 448=86+197=283; carry this up from bottom of 1st section 2, 76 (457), and it brings us to the 175th word (2, 76)=*"a."*

We recur to 505+218=723+167=890+448=1338+29 =1367. Carry this through page 75 (956 words), and we have 411 left; and this carried through 2, 74 (248 words), leaves 163, and the 163d word on 1, 74, is *"bloodie."*

We saw that 534—448=86 and 86 taken up 1, 76 brought us to the 363d word *"Richard;"* now carry the count 29 words further up that column and it brings us to the 334th word, *"insurrection."* And we find Queen Elizabeth saying, "know you not that *I* am Richard the Second; this tragedy was played forty times in open streets and houses."

We perceive therefore that this part of the cipher story relates largely to the plots of the Essex faction to secure possession of the government and place James of Scotland, the next heir, on the throne.

These words *"King Richard,"* referring to the play of "Richard the Second," are used over and over again in the internal narrative.

Take, for instance, the cipher numbers which told so much of the story given in these pages, to-wit: 505—248 =257 and 505+248=753.

Add 100 to 753 and we have 853; deduct 192 and we have 661; add 29 and we have 690; carry this through 2, 76 (604), and we have a remainder of 86; and this taken up 1, 76, brings us again to that 363d word, *"Richard."*

Now take 257 (the alternate of 753), add 50 and we have 307, and the 307th word on 2, 75, is *"King"—"King Richard."*

And the same numbers bring out the words: *"usurpation scene."* This was the famous scene which represented the deposition of King Richard the Second; which

the author did not dare to publish until after the Queen's death (1608). Part of the offence which brought the head of Essex to the block consisted in having hired this play of Richard the Second to be acted the night before the outbreak. (See "The Great Cryptogram," page 619.) And the Queen made Bacon prosecute Essex on that especial charge, and Bacon objected, because he tells us, "it would be said I was giving in evidence *mine own tales!*"

And we have *"busily engaged"* given heretofore; and 753—447=306—50=256—29=227; 447—227=220+1 =221 (1, 75)=*"usurpation."*

And 257+100=357+167=524—509=15 (1, 76)= *"scene."*

This is connected with the second *"busily engaged."* "He was *busily engaged* on the *usurpation scene* in *King Richard.*"

Or take 505—193=312+50=362=*"King."*

And then take 505+29=534; 534—448=86; 448—86 =362+1=363=*"Richard."*

And so we have the words: *"King Richard"* coming together (362, 1 76 and 363, 1, 76) in the text just as they come together in the cipher narrative!

And here we have it again, from the root numbers we are now working with—741 and 761.

741—604=137; 498—137=361+1=362 (1, 76)= *"King"*

761—448=313+50=363 (1, 76)=*"Richard"*

Again the cipher words come together in the text, (362, 1, 76, 363, 1, 76.)

And here we have it again, plus and minus 192:

257—192=65+100=165+167=
332+50=382—248 (2, 74)=134 (1, 74)= *"play."*
257—192=65+100=165+197=
362 (1, 76)= *"King"*
753—248=505+253=758+29=
789—509=278—192=86; 448—
86=362+1=363= *"Richard."*

This last 278 carried up 1, 76, brings us to 171 (1, 76) =*"engaged."* And 257+192+167=616+100=716—532 =184 (2, 73)=*"busily."*

And 192 added to 171 (*engaged*) makes 363=*"Richard."* The arithmetical relationships of these words are simply marvellous.

Take for instance the words *"Sir John,"* referring to the *"Bishop of Worcester."*

741—448=293—50=243—167=76; 604—76=528+1 =529 (2, 76)=*"Sir."*

761—448=313+50=363+167=530 (2, 76)=*"John."*

Or see how it comes out another way:

741 minus 50=691—167=524—448=76 (*up*); 604 —76=528+1=529 (2, 76)=*"Sir."*

761+50=811+167=978—448=530 (*down*) (2, 76)= *"John."*

See how the words come together, 529 *"Sir,"* and 530 *"John."*

And the last name of the Archbishop, "Sir John Whitgift," is also repeatedly given in this text.

I remember that when I published "The Great Cryptogram" in England I fell into an error as to Sir John's last name; I mixed him up with his successor at Worcester, Sir John Babbington; and Mr. George Stronach, of the Advocate's Library, of Edinburgh, Scotland, in my defence, pointed out, in a newspaper article, the fact

that, on page 77 of the Folio, the words "Wit" and *"Gifts"* and *"Sir"* and *"John"* appeared; and he said that they probably covered references to Sir John Whitgift," at one time Bishop of Worcester. And he was right.

For sure enough here it is:

I stated that when a couple of cipher numbers told part of the story, going up and down the columns, they would, when reversed, tell another portion of the same tale. I showed how 312 (505—193=312) *down* the column, and 698 (505+193=698) *up* the same, gave us part of the cipher narrative; and that then 312 *up* and 698 *down* the columns gave us more of it.

We have been working out a story with 741 *up* and 761 *down*. Now let us reverse it; and send 741 *down* the columns and 761 *up*.

Carry 741 through 1, 77 (577 words), and we have 164 left (741—577=164) and the 164th word on the next column (2, 77) is *"gifts."* This is part of the sentence, "Sir John Witgift's advice."

Now *"wit"* comes between *"John"* and *"gifts."* *John* must, therefore, also come from 741.

I spoke heretofore of the cunning methods employed by Bacon to establish points of departure for the cipher; and referred to the fact that he had inserted, on page 1,77, at the 280th word, an unnecessary bracket mark. Now from that 280th word down to the bottom of the column there are 297 words. Deduct 297 from 741 and we have 444 left, and the 444th word on the next column is *"John."*

Now let us take that 280th word and deduct it from 761—280=481+50=531; add 197 and we have 728;

carry this through 1, 77 (577), and we have 151 left, and this carried up 2, 77, brings us to the 461st word—*"wit."*

Take now 761 again; again add 50, making 811; deduct 29 and we have 782; carry this through the 1st section of 2, 76 (457), and we have 325 left, and this taken up 2, 77, brings us to the 287th word, *"Sir."*

Take 761 again; add 49 (1, 76) and we have 810+50=860; add to this the 2d section on 2, 76, 145, and we have 1005; carry this through 2, 77 (611 words), and we have 394 left; and this carried up 1, 77 (577), brings us to the 184th word, *"advice."* And so we have, *"Sir John Witgift's advice."*

up 761+50=811—29 minus 457= *"Sir"*
down 741—297=444= *"John"*
up 761+50=811—280+197= *"Wit"*
down 741—577=164= *"gift's"*
up 761+49=810+50=860+145=
1005—611=394; 577—394=
183+1=184. *"advice"*

It would be strange enough to find in the text (if all this is accident), close to the oft-repeated words—*"Bishop of Worcester"*—the words *"Sir John Wit gifts;"* but it is stranger still to find the words *"John" "Wit" "gifts" all on the second column of page 77*; and *"Sir"* on the preceding column, 1, 77. And stranger still to find *"gifts"* derived from 1, 77 (577 words), and *"John"* and *"wit"* coming from the 280th word, the first break on that page, 1, 77, where the bracket mark is placed. *"John"* from 297, the number of words *below* the 280th word, and *"wit"* from the 280th word itself! While

"*Sir*" comes from 761 minus the *upper* section of 2, 76, to-wit—457: and "*advice*" comes from 761, plus the *lower* section of 2, 77, viz.—145!

Here is certainly a string of miracles!

But the name of "Sir John Whitgift" is used, like other significant words, more than once in the cipher story. Here we have it again:

down 523+167=690+167=857—
448=409+49 (1, 76)=458, (2, 76) "*Sir*"
up 523—448=75; 75 up 604=
529+1=530, (2, 76) "*John*"
down 523+167=690+167=857—
448=409+49=458+29=
487—448=39, (2, 76) "*Wit*"
up 523+448=971+192=1163+
29=1192—167=1025—
577=448; 611—448=163+
1=164, (2, 77) "*gifts*"
down 523+167=690—50=640—
456 (2, 76) =184, (1, 77) "*advice*"

And it refers to him as "the present archbishop:"

down 523+167=690+167=857—
448=409, (1, 76) "*present*"
up 523+448=971—253=718—
509=209; 448—209=239+1
=240, (1, 76) "*archbishop*"

Observe the regularity of all this: 523+167=690, produces "*Sir,*" "*Wit*" and "*advice,*" 523 minus 448

gives us *"John;"* and 523+448 gives us *"archbishop"* and *"gifts."* In the last example *"gifts"* was obtained by going *down* the column; here it is reached by going *up* the column; *"advice"* in the last example went *up* the column; here it goes *down* the column. Think of the infinite and subtle adjustments necessary for all this!

But here is even a more striking proof of the existence of the cipher.

There are—on this page 76—four fragments. The first on 1, 76, contains 448 words. We have seen how many words are derived from this.

The second section of 1, 76, contains 50 words, or 49 below the 1st word of the subdivision.

The first section of 2, 76, contains 457 words, and gives us 456 as a modifier, above the last word of the subdivision.

The second section of 2, 76, contains, below the 1st word of the section—145 words.

Now let us take those modifiers, 456 and 145, from the same column, and see how they work, alternately, added to and subtracted from 523.

| | | | |
|---|---|---|---|
| down | 523—145=378, | (1, 76) | *"he"* |
| up | 523+456=979—577 (1, 77) =402; 604—402=202+1= 203, | (2, 76) | *"never"* |
| down | 523+145=668—448=220, | (2, 76) | *"writ"* |
| up | 523—456=67+50=117+50 =167; 604—167=438, | (2, 76) | *"a"* |
| down | 523—145=378+448=826 —509=317, | (1, 76) | *"word"* |

up 523+456=979+448=1427—
577=850+167=1017—604
=413; 448—413=35+1=
36, (1, 76) *"of"*

down 523+145=668+50=718+448
=1166—509=657—448=
209, (2, 76) *"it"*

Examine this carefully—523 minus 145 gives us *"he;"* 523 plus 145 gives us *"writ;"* 523 minus 145 gives us hand, 523 plus 456 gives us *"never;"* and 523 minus 448 hand 523 plus 456 gives us *"never;"* and 523 minus 448 gives us *"a,"* while 523 plus 456 gave us *"of."* And the resulting words, *"he never writ a word of it,"* go to the heart of the controversy that was raging about the court, as to the authorship of the famous plays.

And here is another striking example of another branch of the cipher.

Speaking of Shakspere the Bishop says:

down 505+192=697+49=746+167
=913—448=465, (2, 75) *"the"*

up 505—253=252+167=419;
604—419=185+1=186+
145=331, (2, 76) *"man"*

down 505+192=697+49=746+167
=913; 913—604=309, (1, 77) *"hath"*

up 505—253=252+167=419;
604—419=185+1=186, (2, 76) *"not"*

down 505+192=697+49=746+167
+913—509=404, (1, 75) *"knowledge"*

up 505—253=252+167=419;
457—419=38+1=39, (2, 76) *"wit"*

down 505+192=697—253=444, (1, 76) *"nor"*

up 505—253=252+167=419;
448—419=29+1=30, (1, 76) *"wisdom"*

down 505+192=697—49=648—
498=150, (1, 76) *"or"*

up 505+253=758+50=808+100
=908+167=1075+197=
1272—1188 (p, 77) =84;
469 (1, 78) —84=385+1=
386, (1, 78) *"imagination"*

down 505+192=697—49=648—
50=598+253=851—509=
342, (2, 75) *"enough"*

up 505—253=252+167=419;
509—419=90+1=91+29=
120, (2,75) *"to"*

down 505+192=697+49=746—
167=579—498=81, (2,76) *"have"*

up 505—253=252+167=419;
+532=951—50=901—509
=392+29=421; 509—421
=88+1=89, (2, 75) *"ever"*

down 505+192=697—29=668—
448=220, (2, 76) *"writ"*

up 505—253=252+167=419+
167=586; 586—29=557+
448=1005—956 (p. 75) =
49; 248—49=199+1=200, (2, 74) *"these"*

down 505+192=697+49=746—
100=646+253=899+448=
1347—956=391—248=
143, (1, 74) *"well-known"*

up 505—253=252+167=419
—50=369—192=177; 448
—177=448—177=271+1
=272, (1, 76) *"shows"*

Here it will be observed that every down-word is from 505+192; and every up-word is from 505—253; the numbers 192 and 253 being the upper and lower modifiers on column 1 of p. 75. And 505—253=252+167=419, and 419 carried up the columns brings us to the connected words—*"man"—"not"—"wit"—"wisdom"—"to"—"ever"—"these"—"shows."*

"Shows" in that day meant plays. Bacon speaks of "triumphs, masks, feasts and such *shows.*"

Let the reader run his eye down the first column of the foregoing table, and then ask himself whether such significant words as: *"the man hath not knowledge, wit nor wisdom, or imagination enough to have ever writ these well-known shows,"* could have come out by accident, on four contiguous pages of the Folio, each word from 505+192 or 505—253, alternately going up and down the columns? It is a physical impossibility.

Then think of the coherence of the words themselves—*"knowledge," "wit," "wisdom," "imagination" "enough," "writ," "these," "well-known,"* and *"shows."*

And these words are not to be found everywhere, so that any ledgerdemain can bring them out. *"Knowledge"* is found but one other time in all this play (2 H. IV.); *"wisdom"* but one other time; *"writ"* but one other time; *"imagination"* only this once (and but thirty times in all the plays); *"well-known"* appears only this once; and *"shows"* is found but two other times in this play.

And yet here they all are in a bunch, on four pages, responding to the call of 505+192 and 505—253!

A moment ago we obtained the word *"well-known"* by going *up* the column; now we get it going *down* the same column!

The Bishop is requested to read the plays and give his opinion upon them. He pronounces them "extraordinarily able."

Take 761, deduct 100 and we have 661; add 280 (that 1st section 1, 77, just referred to), and we have 941; carry this through 448, and the remainder, on 2,77, is 493, which is *"extraordinarily."*

Take 741 and deduct 145 (the 2nd section 2, 76), and we have 596; carry this up 2, 76 (604), and it brings us to the 9th word—*"able"*—*"extraordinarily able."*

And here is another proof of the complex arrangements of the cipher—add 100 to 596, just given, and we have 696; deduct 577 (1, 77)=119, and 119 carried up column 2, 77, brings us to that same word *"extraordinarily."* And 761 carried through 1, 77 (577)=184; and this—29=155; and this carried from the end of 1st section 2, 76, 146, leaves 9, and 9 (2, 76) is the same word *"able."* And so we have *"extraordinarily"* and *"able"* both down and up the columns!

We saw that 471 carried through 604 left 137, and 137 carried up 1, 76 (498), brought us to 362, (King) of *"King Richard."* Now take the same 137 up 2, 76 (604), and it brings us to the 468th word *"striking."*

Take 761+50=811+50=861—604=257 (1,77) *"and"*

Take 741+100=841+29=870—603=
267; 577—267=310+1—311 *"original"*

Now take 761+50=811; carry this through 1, 77 (557),

and the remainder is 234, and the 234th word on the next column (2, 77) is *"characters."* And so we have *"striking and original characters."*

Take again 761, add 50 and we have 811; carry this through 1, 75 (447), and we have 364 left; deduct 29 and we have 335; which (2, 75) is *"full."*

Now take 714 again. Carry it through 2, 76 (604), and again we have 137 left; add 167 and we have 304; carry this up from the bottom of 1st section 2, 76 (457), and it brings us to the 154th word *"of."*

Take 761 again; add 50 and we have 811; carry this through 1st section of 2, 76 (456), and we have 355 left, and the 355th word is *"very."*

Then come in the words "striking and original characters." And we have: *"full of very original and striking characters."* Surely an extraordinary collection of words, if there is no cipher here! Together with the words *"extraordinarily"* and *"able"* and *"plays."*

761+253=1014—603=411+50
=361 (1, 77) (please) *"plays."*
And 411—100=311, again= *"original"*

And the Archbishop says, *"I must confess these plays are extraordinarily able, and full of very original and striking characters."*

And here, naming the characters, we find, close at hand, by the same root numbers, 741 and 761,

741—604=137; 498—137=
361+1=362 (1, 76) *"King"*
761+50=811—448=363 (1, 76) *"Richard"*

See how closely this runs from the two adjoining

columns! From 741 through 2, 76 (604), *up* 1, 76, comes *"King;"* from 761 through and *down* 1, 76 (448), comes *"Richard."*

And 50 words above *"striking"* (468, 2, 76) is the word *"Bardolf"*—surely an original character.

And here we have a reference to another of the so-called Shakespeare Plays—growing out of the same numbers, 741 and 761, which have just given us: *"I must confess these plays are extraordinarily able and full of very original and striking characters,"* and *"King Richard,"* etc.

Take 741, deduct 197=544+50=594; deduct 448=146; and 146 carried up 2, 75 (509), brings us to the 364th word, *"Measure."*

Take the alternate number 761, deduct 50 and we have 711; carry it through 2, 75 (509), and we have 202; add 29 and we have 231, and the 231st word, 1, 76, is *"for."*

Take again 741. We deducted 197 to get the first *"Measure;"* let us now add it and we have 838. We deducted 448 to get the first *"Measure;"* let us now add it, and we have 1286. Carry this through 2, 76 (603), and we have 683 left; add 50 and we have 733. Take 279 (the number of words above the bracket word, 280) and we have 454 left; deduct 29 and we have 425; and carry this up 2, 77, and it brings us to the 187th word, which is *"Measure."* And so we have *"Measure for Measure."*

Here it will be noted each word *"Measure"* comes from 741 and goes *up* the columns. The first is *minus* 197, the second *plus* 197. The first is *minus* 448, the other is *plus* 448. The first goes *backward* and up through the first column preceeding 1, 76; and the other goes forward and up through the first column succeeding 1, 76, and de-

parts from the same number, 280, which gave us *"John"* and *"wit."*

If it is accident brings the words "Measure for Measure" here, how comes it that they cohere so closely with the same root numbers? I showed on page 541 of the "Great Cryptogram" that wherever the word *"Measure"* is found anywhere in the Plays, another *"Measure"* is invariably found near at hand, in some cases, as here, in the same act, and in adjoining scenes.

And it is referred to here more than once: 523—145—192 brings us *down 2, 75,* to 364, *"Measure;"* and 532+145 +192 through 2d section *2, 76,* and 1, *77,* brings us *down 2, 77,* to 187="*Measure.*" Here is will be observed there is an exact reversal—minus 145 becomes plus 145; minus 192 becomes plus 192.

And here too is the whole story of "Doctor Hayward," who wrote a history of King Henry IV., and dedicated it to the Earl of Essex. The Earl claimed to be a member of the royal family, and had high aspirations. The suspicious and enraged Queen called Hayward before her, knocked him down, and "sprung" upon his "stomach" with her "full weight," until he fainted; and then she imprisoned him and threatened to put him to the torture. Bacon tells part of the story in his acknowledged works—his "Apothegms."

And here we have the Doctor referred to:

up 505+193=698—145 (2, 76)
=553—509=44; 698—44=
454+1=455, (1, 76) *"Doctor"*
down 505—193=312+192=554—
447=107, (1, 75) *"Ha"*

up 505+193=698+29=727—
508=219; 498—219=279+1
=280, (1, 76) *"word"*

And here we have it, in reversed order:

down 505—50=455, (1, 76) *"Doctor"*
up 505—193=312+29=341; 447
—341=106+1=107, (1, 75) *"Ha"*
down 505—50=455—167=288+
29=317, (1, 76) *"word"*

And here we have the whole story of Shakspere's wild life in his youth; his killing of the deer; and the breaking up of Sir Thomas Lucy's fish pond; and the fight that followed with the game-keepers, and Shakspere's flight to London.

In fact I have great heaps of notes worked out, enough to make a book as large as "The Great Cryptogram," with its thousand pages. But if the instances I have given will not convert the incredulous, they would not believe though one came from the grave.

And so I pass on to the last chapter of the Cipher-story.

## CHAPTER XXVIII.

### *"Francis Bacon, Sir Nicholas Bacon's Son."*

When the thought first came to me that Francis Bacon —being a great constructor of subtle and abstruse ciphers —might have placed one in the Shakespeare Plays, by which he would at some future time reclaim his marvellous works, I said to myself: "In that event he would, in all probability, give his own name as the real author, and also name Shakspere to deny his authorship. And as he wrote these plays in his youth, before he had held any high office in the state, he would naturally identify himself by referring to his illustrious father, Sir Nicholas Bacon, Lord Keeper of the Great Seal, under Elizabeth, for twenty years."

And so I said to myself, I must find out if anywhere in the text of the Plays the words: "Francis Bacon, Sir Nicholas Bacon's Son," occur, in that or any other order.

And after diligent search I found all these words close together, on *three pages* of the Folio of 1623, in Act 2, of 1st Henry IV.

And let us stop for a moment to consider the improbability of this group of words being found, accidentally—in small space—in the Shakespeare Plays, or anywhere else. Four of these words, out of the six, are not ordinary

words of speech, but the names of persons. Why should they occur in this play, supposed to have been written by William Shakspere, who, on the surface of things, did not appear to have had the slightest connection with the Lord Keeper or his distinguished son?

In the "Great Cryptogram," and in my lectures in England and in this country, I challenged the advocates of Shakspere's authorship to point out those words on three, or thirty, or a hundred pages of any other book, prior or subsequent to Shakspere's time, in which direct reference was not had to Francis Bacon and his father.

That challenge has never been answered. Mrs. C. Stopes, of London, in her book, *"The Bacon-Shakespeare Question Answered,"* has attempted to meet it by citing *"Gammer Gurton's Needle"* (1575), where the theft of a "slip of bacon" is referred to; and three other instances where the same word "bacon" is employed. But this is no response to my challenge. And it is nothing extraordinary to find the word "bacon" used—it will be found every day in the market reports of all the daily newspapers in the United States. But in *Gammer Gurton's Needle,* and the three other instances given, there is no *"Francis"* or *"Nicholas"* or *"Bacon's"*—there is nothing out of which you can construct the sentence, "Francis Bacon, Sir Nicholas Bacon's son," or any similar statement. It is the coming together of all these words—these unusual given names--in close proximity--that constitutes the marvel, and proves the Cipher—especially, when, as I show in *"The Great Cryptogram,"* they were forced into the text in most unnatural fashion. As, when we find the word "Francis," for instance, dragged in by changing the old proverbial expression, "Tom, Dick and Harry,"

*Hot.* But soft I pray you; did King *Richard* then
Proclaime my Brother *Mortimer*,
Heyre to the Crowne?
*Nor.* He did, my selfe did heare it.
*Hot.* Nay then I cannot blame his Cousin King,
That wish'd him on the barren Mountaines starv'd
But shall it be, that you that set the Crowne
Vpon the head of this forgetfull man,
And for his sake, wore the detested blot
Of murtherous subornation? Shall it be,
That you a world of curses vndergoe,
Being the Agents, or base second meanes,
The Cords, the Ladder, or the Hangman rather?
O pardon, if that I descend so low,
To shew the Line, and the Predicament
Wherein you range vnder this subtill King.
Shall it for shame, be spoken in these dayes,
Or fill vp Chronicles in time to come,
That men of your Nobility and Power,
Did gage them both in an vniust behalfe
(As both of you, God pardon it, haue done)
To put downe *Richard*, that sweet louely Rose,
And plant this Thorne, this Canker *Bullingbrooke*?
And shall it in more shame be further spoken,
That you are fool'd, discarded, and shooke off
By him, for whom these shames ye vnderwent?
No: yet time serues, wherein you may redeeme
Your banish'd Honors, and restore your selues
Into the good Thoughts of the world againe.
Reuenge the jeering and disdain'd contempt
Of this proud King, who studies day and night
To answer all the Debt he owes vnto you,
Euen with the bloody Payment of your deaths:
Therefore I say——
*Wor.* Peace Cousin, say no more.
And now I will vnclaspe a Secret booke,
And to your quicke conceiuing Discontents,
Ile reade you Matter, deepe and dangerous,
As full of perill and aduenturous Spirit,
As to o're-walke a Current roaring loud
On the vnstedfast footing of a Speare.
*Hot.* If he fall in, good night, or sinke or swimme:
Send danger from the East vnto the West,
So Honor crosse it from the North to South,
And let them grapple: The blood more stirres
To rouze a Lyon, then to start a Hare.
*Nor* Imagination of some great exploit,
Driues him beyond the bounds of Patience.
*Hot.* By heauen, me thinkes it were an easie leap,
To plucke bright Honor from the pale-fac'd Moone,
Or diue into the bottome of the deepe,
Where Fadome-line could neuer touch the ground,
And plucke vp drowned Honor by the Lockes:
So he that doth redeeme her thence, might weare
Without Co-riuall, all her Dignities:
But out vpon this halfe-fac'd Fellowship.
*Wor.* He apprehends a World of Figures here,
But not the forme of what he should attend:
Good Cousin giue me audience for a-while,
And list to me.
*Hot.* I cry you mercy.
*Wor.* Those same Noble Scottes
That are your Prisoners.
*Hot.* Ile keepe them all.
By heauen, he shall not haue a Scot of them:
No, if a Scot would saue his Soule, he shall not.
Ile keepe them, by this Hand.
*Wor.* You start away,
And lend no eare vnto my purposes.
Those Prisoners you shall keepe.
*Hot.* Nay, I will; that's flat:
He said, he would not ransome *Mortimer*:
Forbad my tongue to speake of *Mortimer*.
But I will finde him when he lyes asleepe,
And in his eare, Ile holla *Mortimer*.
Nay, Ile haue a Starling shall be taught to speake
Nothing but *Mortimer*, and giue it him,
To keepe his anger still in motion.
*Wor.* Heare you Cousin: a word.
*Hot.* All studies heere I solemnly defie,
Saue how to gall and pinch this *Bullingbrooke*,
And that same Sword and Buckler Prince of Wales
But that I thinke his Father loues him not,
And would be glad he met with some mischance,
I would haue poyson'd him with a pot of Ale.
*Wor.* Farewell Kinsman: Ile talke to you
When you are better temper'd to attend.
*Nor.* Why what a Wasp-tongu'd & impatient foole
Art thou, to breake into this Womans mood,
Tying thine eare to no tongue but thine owne?
*Hot.* Why look you, I am whipt & scourg'd with rods,
Nettled, and stung with Pismires, when I heare
Of this vile Politician *Bullingbrooke*.
In *Richards* time: What do'ye call the place?
A plague vpon't, it is in Gloustershire:
'Twas, where the madcap Duke his Vncle kept,
His Vncle Yorke, where I first bow'd my knee
Vnto this King of Smiles, this *Bullingbrooke*:
When you and he came backe from Rauenspurgh.
*Nor.* At Barkley Castle.
*Hot.* You say true:
Why what a candie deale of courtesie,
This fawning Greyhound then did proffer me.
Looke when his infant Fortune came to age,
And gentle *Harry Percy*, and kinde Cousin:
O, the Diuell take such Cozeners, God forgiue me,
Good Vncle tell your tale, for I haue done.
*Wor.* Nay, if you haue not, to't againe,
We'l stay your leysure.
*Hot.* I haue done insooth.
*Wor.* Then once more to your Scottish Prisoners.
Deliuer them vp without their ransome straight,
And make the *Dowglas* sonne your only meane
For powres in Scotland: which for diuers reasons
Which I shall send you written, be assur'd
Will easily be granted you, my Lord.
Your Sonne in Scotland being thus imp l y'd,
Shall secretly into the bosome creepe
Of that same noble Prelate, well belou'd,
The Archbishop.
*Hot.* Of Yorke, is't not?
*Wor.* True, who beares hard
His Brothers death at *Bristow*, the Lord *Scroope*.
I speake not this in estimation,
As what I thinke might be, but what I know
Is ruminated, plotted, and set downe,
And onely stayes but to behold the face
Of that occasion that shall bring it on.
*Hot.* I smell it:
Vpon my life, it will do wond'rous well.
*Nor.* Before the game's a-foot, thou still let'st slip.
*Hot.* Why, it cannot choose but be a Noble plot,



And

And then the power of Scotland, and of Yorke
To ioyne with *Mortimer*, Ha.
*Wor.* And so they shall.
*Hot.* Infaith it is exceedingly well aym'd.
*Wor.* And 'tis no little reason bids vs speed,
To saue our heads, by raising of a Head:
For, beare our selues as euen as we can,
The King will alwayes thinke him in our debt,
And thinke, we thinke our selues vnsatisfied,
Till he hath found a time to pay vs home.
And see already, how he doth beginne
To make vs strangers to his looks of loue.
*Hot.* He does, he does; we'll be reuenge'd on him.
*Wor.* Cousin, farewell. No further go in this,
Then I by Letters shall direct your course
When time is ripe, which will be sodainly:
Ile steale to *Glendower* and the *Lord Mortimer*,
Where you, and *Douglas*, and our powres at once,
As I will fashion it, shall happily meete,
To beare our fortunes in our owne strong armes,
Which now we hold at much vncertainty.
*Nor.* Farewell good Brother, we shall thriue, I trust.
*Hot.* Vncle, adieu: O let the houres be short,
Till fields, and blowes, and grones, applaud our sport. *exit*

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## *Actus Secundus. Scena Prima.*

*Enter a Carrier with a Lanterne in his hand.*

1. *Car.* Heigh-ho, an't be not foure by the day, I'le be hang'd. *Charles* wane is ouer the new Chimney, and yet our horse not packt. What Ostler?

*Ost.* Anon, anon.

1. *Car.* I prythee Tom, beate Cuts Saddle, put a few Flockes in the point: the poore Iade is wrung in the withers, out of all cesse.

*Enter another Carrier.*

2. *Car.* Pease and Beanes are as danke here as a Dog, and this is the next way to giue poore Iades the Bottes: This house is turned vpside downe since *Robin* the Ostler dyed.

1. *Car.* Poore fellow, neuer ioy'd since the price of oates rose, it was the death of him.

2. *Car.* I thinke this is the most villanous house in all London rode for Fleas: I am stung like a Tench.

1. *Car.* Like a Tench? There is ne're a King in Christendome, could be better bit, then I haue beene since the first Cocke.

2. *Car.* Why, you will allow vs ne're a Iourden, and then we leake in your Chimney: and your Chamber-lye breeds Fleas like a Loach.

1. *Car.* What Ostler, come away, and be hang'd: come away.

2. *Car.* I haue a Gammon of Bacon, and two razes of Ginger, to be deliuered as farre as Charing-crosse.

1. *Car.* The Turkies in my Pannier are quite starued. What Ostler? A plague on thee, hast thou neuer an eye in thy head? Can'st not heare? And t'were not as good a deed as drinke, to breake the pate of thee, I am a very Villaine. Come and be hang'd, hast no faith in thee?

*Enter Gads-hill.*

*Gad.* Good-morrow Carriers. What's a clocke?

*Car.* I thinke it be two a clocke.

*Gad.* I prythee lend me thy Lanthorne to see my Gelding in the stable.

1. *Car.* Nay soft I pray ye, I know a trick worth two of that.

*Gad.* I prythee lend me thine.

2. *Car.* I, when, can'st tell? Lend mee thy Lanthorne (quoth-a) marry Ile see thee hang'd first.

*Gad.* Sirra Carrier: What time do you mean to come to London?

2. *Car.* Time enough to goe to bed with a Candle, I warrant thee. Come neighbour *Mugges*, we'll call vp the Gentlemen, they will along with company, for they haue great charge. *Exeunt*

*Enter Chamberlaine.*

*Gad.* What ho, Chamberlaine?

*Cham.* At hand quoth Pick-purse.

*Gad.* That's euen as faire, as at hand quoth the Chamberlaine: For thou variest no more from picking of Purses, then giuing direction, doth from labouring. Thou lay'st the plot, how.

*Cham.* Good morrow Master *Gads-Hill*, it holds current that I told you yesternight. There's a Franklin in the wilde of Kent, hath brought three hundred Markes with him in Gold: I heard him tell it to one of his company last night at Supper; a kinde of Auditor, one that hath abundance of charge too (God knowes what) they are vp already, and call for Egges and Butter. They will away presently.

*Gad.* Sirra, if they meete not with S. Nicholas Clarks, Ile giue thee this necke.

*Cham.* No, Ile none of it: I prythee keep that for the Hangman, for I know thou worshipst S. Nicholas as truly as a man of falshood may.

*Gad.* What talkest thou to me of the Hangman? If I hang, Ile make a fat payre of Gallowes. For, if I hang, old Sir *Iohn* hangs with me, and thou know'st he's no Starueling. Tut, there are other Troians that thou dream'st not of, the which (for sport sake) are content to doe the Profession some grace; that would (if matters should be look'd into) for their owne Credit sake, make all Whole. I am ioyned with no Foot-land-Rakers, no Long-staffe six-penny Strikers, none of these mad Mustachio-purple-hu'd-Maltwormes, but with Nobility, and Tranquillitie; Bourgomasters, and great Oneyers, such as can hold in, such as will strike sooner then speake; and speake sooner then drinke, and drinke sooner then pray: and yet I lye, for they pray continually vnto their Saint the Commonwealth; or rather, not to pray to her, but prey on her: for they ride vp & downe on her, and make her their Boots.

*Cham.* What, the Commonwealth their Bootes? Will she hold out water in foule way?

*Gad.* She will, she will; Iustice hath liquor'd her. We steale as in a Castle, cocksure: we haue the receit of Fern-seede, we walke inuisible.

*Cham.* Nay, I thinke rather, you are more beholding to the Night, then to the Fernseed, for your walking inuisible.

*Gad.* Giue me thy hand.
Thou shalt haue a share in our purpose,
As I am a true man.

*Cham.* Nay, rather let mee haue it, as you are a false Theefe.

*Gad.* Goe too: *Homo* is a common name to all men. Bid the Ostler bring the Gelding out of the stable. Farewell, ye muddy Knaue. *Exeunt. Scena*

21. 458 — 76-2 £. — 976 — 479 c.l.2

4 Rhythmical words. 13 words in brackets

## Scæna Secunda.

*Enter Prince, Poynes, and Peto.*

*Poines.* Come shelter, shelter, I haue removed *Falstaffs* Horse, and he frets like a gumd Veluet.

*Prin.* Stand close. — *Enter Falstaffe.*

*Fal. Poines, Poines*, and be hang'd *Poines.*

*Prin.* Peace ye fat-Kidney'd Rascall, what a brawling dost thou keepe.

*Fal.* What *Poines. Hal?*

*Prin.* He's walk'd vp to the top of the hill, Ile go seek him.

*Fa.* I am accurst to rob in that Theeue company: that Rascall hath removed my Horse, and tied him I know not where. If I trauell but foure foot by the squire further a foote, I shall breake my winde. Well, I doubt not but to dye a faire death for all this, if I scape hanging for killing that Rogue. I haue forsworne his company hourely any time this two and twenty yeare, & yet I am bewitcht with the Rogues company. If the Rascall haue not giuen me medicines to make me loue him, Ile be hang'd: it could not be else: I haue drunke Medicines. *Poines, Hal,* a Plague vpon you both. *Bardolph, Peto:* Would I might neuer come eare I come to an honourable yourth; but to be forsworne, turne away my horse, and leaue me vpon my boots, turne True-man, and to leaue these Rogues, I am the veriest Varlet that euer chewed with a Tooth. Eight yards of vneuen ground, is threescore & ten miles afoot with me: and the stony-hearted Villaines know it well enough. A plague vpon't, when Theeues cannot be true one to another. *They whistle.*

Whew: a plague light vpon you all. Giue my Horse you Rogues: giue me my Horse, and be hang'd.

*Prin.* Peace ye fat guttes, lye downe, lay thine eare close to the ground, and list if thou can heare the tread of Trauellers.

*Fal.* Haue you any Leuers to lift me vp again being downe? Ile not beare mine owne flesh so far afoot again, for all the coine in thy Fathers Exchequer. What a plague meane ye to colt me thus?

*Prin.* Thou lyest, thou art not colted, thou art vncoited.

*Fal.* I prethee good Prince *Hal*, help me to my horse, good Kings sonne.

*Prin.* Out you Rogue, shall I be your Ostler?

*Fal.* Go hang thy selfe in thine owne heire-apparants Garters: If I be tane, Ile peach for this: and I haue not Ballads made on all, and sung to filthy tunes, let a Cup of Sacke be my poyson: When a iest is so forward, & a foote too, I hate it.

*Enter Gads-hill.*

*Gad.* Stand.

*Fal.* So I do against my will.

*Poin.* O'tis our Setter, I know his voyce:

*Bardolfe*, what newes?

*Bar.* Case ye, case ye; on with your Vizards, there's money of the Kings comming downe the hill, 'tis going to the Kings Exchequer.

*Fal.* You lie you rogue, 'tis going to the Kings Tauern.

*Gad.* There's enough to make vs all.

*Fal.* To be hang'd.

*Prin.* You foure shall front them in the narrow Lane: *Ned* and I, will walke lower; if they scape from your encounter, then they light on vs.

*Peto.* But how many be of them?

*Gad.* Some eight or ten.

*Fal.* Will they not rob vs?

*Prin.* What, a Coward Sir *Iohn* Paunch

*Fal.* Indeed I am not *Iohn of Gaunt* your Grandfather, but yet no Coward, *Hal.*

*Prin.* Wee'l leaue that to the proofe.

*Poin.* Sirra Iacke, thy horse stands behinde the hedge, when thou need'st him, there thou shalt finde him. Farewell, and stand fast.

*Fal.* Now cannot I strike him, if I should be hang'd.

*Prin. Ned*, where are our disguises?

*Poin.* Heere hard by: Stand close.

*Fal.* Now my Masters, happy man be his dole, say I: euery man to his businesse.

*Enter Trauellers.*

*Tra.* Come Neighbor: the boy shall leade our Horses downe the hill: We'l walke a-foot a while, and ease our Legges.

*Theeues.* Stay.

*Tra.* Iesu blesse vs.

*Fal.* Strike downe with them, cut the villains throats: a whorson Caterpillars: Bacon-fed Knaues, they hate vs youth; downe with them, fleece them.

*Tra.* O, we are vndone, both we and ours for euer—

*Fal.* Hang'e gorbellied knaues, are you vndone? No ye Fat Chuffes, I would your store were heere. On Bacons on, what ye knaues? Yong men must liue, you are Grand-Iurors, are ye. We'l iure ye faith.

*Here they rob them, and binde them. Enter the Prince and Poines.*

*Prin.* The Theeues haue bound the True-men: Now could thou and I rob the Theeues, and go merily to London, it would be argument for a Weeke, Laughter for a Moneth, and a good iest for euer.

*Poynes.* Stand close, I heare them comming.

*Enter Theeues againe.*

*Fal.* Come my Masters, let vs share, and then to horse before day: and the Prince and Poynes bee not two arrant Cowards, there's no equity stirring. There's no more valour in that Poynes, than in a wilde Ducke.

*Prin.* Your money

*Poin.* Villaines. —

*As they are sharing, the Prince and Poynes set vpon them. They all runne away, leauing the booty behind them.*

*Prince.* Got with much ease. Now merrily to Horse: The Theeues are scattred, and possest with fear so strongly, that they dare not meet each other: each takes his fellow for an Officer. Away good *Ned*, *Falstaffe* sweates to death, and lards the leane earth as he walkes along: were't not for laughing, I should pitty him.

*Poin.* How the Rogue roar'd. *Exeunt.*

## Scæna Tertia.

*Enter Hotspur a solus, reading a Letter.*

*But for these foule passages, it could be well contented to be there, in the company of the lord I beare your house.*

He

He could be contented: Why is he not then? in respect of the loue he beares our house. He shewes in this, he loues his owne Barne better then he loues our house. Let me see some more. *The purpose you undertake is dangerous.* Why that's certaine: 'Tis dangerous to take a Coale, to sleepe, to drinke: but I tell you (my Lord foole) out of this Nettle, Danger, we pucke this Flower, Safety. *The purpose you undertake is dangerous, the Friends you haue named vncertaine, the Time is selfe vnfurnished, and your whole Plot too light, for the counterpoize of so great an Opposition.* Say you so, say you so: I say vnto you againe, you are a shallow cowardly Hinde, and you Lye. What a lacke-braine is this? I protest, our plot is as good a plot as euer was laid; our Friend true and constant: A good Plotte, good Friends, and full of expectation: An excellent plot, very good Friends. What a Frosty-spirited rogue is this? Why, my Lord of Yorke commends the plot, and the generall course of the action. By this hand, if I were now by this Rascall, I could braine him with his Ladies Fan. Is there not my Father, my Vncle, and my Selfe, Lord *Edmund Mortimer*, my Lord of *Yorke*, and *Owen Glendour*? Is there not besides, the *Douglas*? Haue I not all their letters, to meete me in Armes by the ninth of the next Moneth? and are they not some of them set forward already? What a Pagan Rascall is this? An Infidell. Ha, you shall see now in very sincerity of Feare and Cold heart, will he to the King, and lay open all our proceedings. O, I could diuide my selfe, and go to buffets, for mouing such a dish of skim'd Milke with so honourable an Action. Hang him: let him tell the King we are prepared. I will set forwards to night. 324–3 6–2 K.

*Enter his Lady.*

How now Kate, I must leaue you within these two houres.

*La.* O my good Lord, why are you thus alone?
For what offence haue I this fortnight bin
A banish'd woman from my *Harries* bed?
Tell me (sweet Lord) what is't that takes from thee
Thy stomacke, pleasure, and thy golden sleepe?
Why dost thou bend thine eyes vpon the earth?
And start so often when thou sit'st alone?
Why hast thou lost the fresh blood in thy cheekes?
And giuen my Treasures and my rights of thee,
To thicke-ey'd musing, and curst melancholly?
In my faint-slumbers, I by thee haue watcht,
And heard thee murmure tales of Iron Warres:
Speake tearmes of manage to thy bounding Steed,
Cry courage to the field. And thou hast talk'd
Of Sallies, and Retires: Trenches, Tents,
Of Palizadoes, Frontiers, Parapets,
Of Basiliskes, of Canon, Culuerin,
Of Prisoners ransome, and of Souldiers slaine,
And all the current of a headdy fight.
Thy spirit within thee hath beene so at Warre,
And thus hath so bestirr'd thee in thy sleepe,
That beds of sweate hath stood vpon thy Brow,
Like bubbles in a late-disturbed Streame;
And in thy face strange motions haue appear'd,
Such as we see when men restraine their breath
On some great sodaine hast. O what portents are these?
Some heauie businesse hath my Lord in hand,
And I must know it, else he loues me not.

*Hot.* What ho; Is *Gilliams* with the Packer gone?

*Ser.* He is my Lord, an houre agone.

*Hot.* Hath *Butler* brought those horses from the Sheriffe?

*Ser.* One horse, my Lord, he brought euen now.

*Hot.* What Horse? A Roane, a crop eare, is it not.

*Ser.* It is my Lord.

*Hot.* That Roane shall be my Throne. Well, I will backe him straight. *Esperance*, bid *Butler* lead him forth into the Parke.

*La.* But hear you, my Lord.

*Hot.* What say'st thou my Lady?

*La.* What is it carries you away?

*Hot.* Why, my horse (my Loue) my horse.

*La.* Out you mad-headed Ape, a Weazell hath not such a deale of Spleene, as you are tost with. In sooth Ile know your businesse *Harry*, that I will. I feare my Brother *Mortimer* doth stirre about his Title, and hath sent for you to line his enterprize. But if you go——

*Hot.* So farre a foot, I shall be weary, Loue.

*La* Come, come, you Paraquito, answer me directly vnto this question that I shall aske. Indeede Ile breake thy little finger *Harry*, if thou wilt not tell me true.

*Hot.* Away, away you trifler; Loue, I loue thee not,
I care not for thee *Kate*: this is no world
To play with Mammets, and to tilt with lips:
We must haue bloodie Noses, and crack'd Crownes,
And passe them current too. Gods me, my horse.
What say'st thou *Kate*? what would'st thou haue with me?

*La.* Do ye not loue me? Do ye not indeed?
Well, do not then. For since you loue me not,
I will not loue my selfe. Do you not loue me?
Nay, tell me if thou speak'st in iest, or no.

*Hot.* Come, wilt thou see me ride?
And when I am a horseback, I will sweare
I loue thee infinitely. But hearke you *Kate*,
I must not haue you henceforth, question me,
Whether I go: nor reason whereabout.
Whether I must, I must: and to conclude,
This Euening must I leaue thee, gentle *Kate*.
I know you wise, but yet no further wise
Then *Harry Percies* wife. Constant you are,
But yet a woman: and for secrecie,
No Lady closer. For I will beleeue
Thou wilt not vtter what thou do'st not know,
And so farre will I trust thee, gentle Kate.

*La.* How so farre?

*Hot.* Not an inch further. But harke you *Kate*,
Whither I go, thither shall you go too:
To day will I set forth, to morrow you.
Will this content you *Kate*?

*La.* It must of force. 385, 2 B. 1 K. *Exeunt*

## Scena Quarta.

*Enter Prince and Poines.*

*Prin. Ned*, prethee come out of that fat roome, & lend me thy hand to laugh a little.

*Poines.* Where hast beene *Hall*?

*Prin.* With three or foure Logger-heads, amongst 3. or fourescore Hogsheads. I haue sounded the verie base string of humility, Sirra, I am sworn brother to a leash of Drawers, and can call them by their names, as *Tom*, *Dicke*, and *Francis*. They take it already vpon their confidence, that though I be but Prince of Wales, yet I am the King of Curtesie: telling me flatly I am no proud Iack like *Falstaffe*, but a Corinthian, a lad of mettle, a good boy, and when I am King of England, I shall command all the good Lads in East-cheape. They call drinking deepe, dying Scarlet; and when you breath in your watering, they



520–2 B. 3 K.

into "Tom, Dick and *Francis;*" and the travelers are called *"Bacons"* by Falstaff as he robs them; and St. Nicholas is deprived of his real characteristics and made the patron saint of thieves, which he was not—so as to get the word Nicholas into the text twice. And when to all these extraordinary facts we add the proofs, here given, that these unusual words hold a direct arithmetical relation to the three pages on which they occur, and to the framing of the play into scenes and fragments of scenes, caused by the stage directions, we present an array of proofs that there is a cipher in this play, which cannot be controverted even by the wildest or most devout worshippers of the fetish of Stratford.

If the reader will number the words from the top of col. 1, p. 53 downward, he will find that the 371st word is the word *"Bacon."* The word *"Bacon"* occurs but four times in all the Shakespeare Plays, and in three of these instances it is found on the two consecutive pages, 53 and 54, to which I have referred. To make the word *"Bacon"* the 371st word on that column, eight different adjustments of the text were required. The two words "In faith" had to be printed as one word (the 19th on the column); the word "he" had to be left out of the sentence, "Poor fellow, (he) never joyed," etc. Take these eight self-evident manuipulation of the text into consideration and there is, by "the doctrine of probabilities," not one chance out of billions that the word *Bacon* would by accident, correspond precisely with the number of the page (53) multiplied by the number of italic words (7) on the first column of that page.

Now take again that cipher number 371, and instead of commencing to count at the top of col. 1, page 53, let us

begin at the top of the first column of the next page, 54. At the top of that page there is a subdivision containing 17 words. Let us count through this subdivision, and we have 354 words left (371—17=354); now carry this to the beginning of the next scene (*Scaena Tertia* of the Folio), at the end of same page, and carry it through the 24 words of the fragment beginning that scene, on that column, and then forward to the next column, not to the top of the column, but to the top of the fragment of the same caused by the stage direction "Enter his Lady;" count down to the bottom of the column and advance up the next column and the number, 354 brings us to the word *"Francis,"* the 447th word on column two of page 55. This gives us the two words *"Francis Bacon,"* each is the 371st word, alternately going up and down the column—*"Francis"* being counted up the column, and *"Bacon"* being counted down the column. *"Bacon"* comes from the beginning of scene one of Act II, and *"Francis"* from the beginning of scene three of Act II; and each is the 371st word.

Consider these figures:

| | | |
|---|---|---|
| 371—189 (up) =182 | 255—(54—2) | *I* |
| 371—269 (down) =102 | 447—(55—2) | *Francis* |
| 371—189 (up) =182 | 371—(53—1) | *Bacon* |
| 371—269 (down) =102 | 337—(54—1) | *Son* |
| 371—189 (up) =182 | 298—(53—2) | *of* |
| 371—269 (down) =102 | 45—(54—2) | *Sir* |
| 371—189 (up) =182 | 214—(53—2) | *Nicholas* |
| 371—269 (down) =102 | 159—(54—2) | *Bacon* |

But for the rest of the article showing how the words *Francis—Bacon—Sir—Nicholas—Bacon's—son* all come

out in response to the numbers 371 and 648, I refer the curious reader to the pages of the December, 1890, numbr of the *North-American Review*. It is not necessary to repeat them here.

I have shown that if we take that root number, 371, and count down col. 1, of page 53, it brings us to the word *"Bacon."* But the first column of the next page, 54, has twelve italic words on it, just as the first column of page 53 has seven italic words. And just as 53x7 gives us the root-number, 371; so 54x12 gives us another root-number, 648 Now if we count down 1, 53, and it gives us, as the 371st word, *"Bacon,"* let us keep on counting, until we have counted 648 words, and the 648th word is the 189th word, 2, 53, which is *"Nicholas."*

This is certainly remarkable; 371 gives us *"Bacon,"* and 648, counting in precisely the same way, gives us the first name of Francis Bacon's father—*"Nicholas."*

In the particular cipher derived from page 74, given in the foregoing pages, we took no account of the bracketed and hyphenated words—omitting to count the bracketed words and counting the hyphenated words as one each. In the cipher derived from page 75 multiplied by 12 (the number of italic words on col. 1, p. 74) =900, the bracketed and hyphenated words are used, as we showed on page 141 ante. And in the cipher we are now engaged on there are, as a rule, few hyphenated words and still fewer bracketed words, but they are all used.

We find that 648 words from the top of column one, page 53, gave us "Nicholas." Let us proceed to the top of the next page, 54; carry 648 through column one (455 words), and we have 193 left; but there are five hyphenated words on that column, 1, 54; deduct 5 and we have

188 left; carry this *up* the next column (2,54) from the 384th, or bottom word, and it brings us to the 197th word, but as we have passed over the 222d word, (2, 54); "true-men," if we count these as two words, then the 188th word brings us to the 198th word, which is *"Bacons."* And so we have *"Nicholas"* (down) *"Bacons"* (up). *"Nicholas"* from the top of 1, 53, and *"Bacons"* from the top of 1,54!!

*"Bacons"* is a forced and unnatural word. Falstaff might reasonably have called the travelers "pigs," or "hogs;" but he would scarcely have designated them by the name of a piece of smoked meat!

Now as the word *"Nicholas"* came from 1, 53, and went *down* the column, the next word *"son"* must also start from page 53, and go down the column. There is a break on 1, 54, caused by the stage direction: "They whistle," at the 235th word. Deduct 235 from 648 and we have 413 left. Carry this to 2, 53, and deduct the first fragment there 76, and we have 337 left; and the 337th word, on 1,54, is *"sonne."* And so we have *"Nicholas Bacon's sonne."*

Let us now take 648—52 (1, 53) =596; carry this through 2, 54, above the 1st word of beginning of scene three (2, 54), =359 words +3 hyphenated words, =362; 596—362=234; and 234 carried up 2, 53, brings us to the 246th word:—*"Sir."*

And so we have:

up 648—53, end scene 2, (2, 54) =246, (2, 53) *"Sir"*

down 648—459, 1, 53 beg. sc. 1, Act 2, =189, (2, 53) *"Nicholas"*

up 648—455, 1, 54 beg. sc. 2,
Act 2, (2, 54) *"Bacon's"*
down 648—235=413—76 (2, 53)
=337, (1, 54) *"sonne."*

If on the other hand we again take 648, and carry it through column one of page 55, containing, +5 hyphenated words, 585 words. Deduct this from 648 and we have 63 left. Carry this *down* from the beginning of scene four (2, 55), counting in one hyphenated word, "loggerheads," as two words, and the 63d word is:—*"Francis."*

Take again 648; add to it the fragment of 17 words at the top of 1, 54, and we have 667; carry this through col. 2, of p. 53 (479 words), and we have 188 left; carry this *up* 1, 53 (458) and it brings us to the 371st word *"Bacon."* This is the same word *"Bacon"* we reached by going *down* the column. And so it responds to 371 going *down* the column, and to 648 going *up* the column. And so we have

down 648, 1, 55, *"Francis"*
up 648+17, 2, 54, *"Bacon"*

Observe the similarity of this cipher with that growing out of page 74. In each the words move alternately up and down the columns. In each the fragments of the text are alternately added to and subtracted from the root-number.

Thus 371 is modified by adding to it the number of words, 52, found in the first subdivision of scene one of act two, page 53 of "Histories." That is to say between the word "Heigh-ho" (190th word) 1, 53, which begins that scene, to the break caused by the stage direction,

"Enter another carrier," there are just 52 words; and here I would call the reader's attention to the fact that there is no necessity for that stage direction, except that which arises from the exigencies of the cipher. The two carriers could just as well have entered together, in the beginning of the scene. In fact, the first carrier has to converse with an "ostler," of whose entry there is no record, and who disappears from the scene after the appearance of the second carrier.

But if we take that root number, 371, and deduct and add that number, 52, we have two root, numbers which alternately move up and down the next column. Thus:

$$371-52=\ 319.$$
$$371+52=\ 423.$$

The reader will observe the ingenuity of the cipher so constructed—the consecutive words of the cipher story, are not only separated by the fact that one goes up and the other down the column, but they are further divided by the difference between 52+52 or 104 (423—319= 104). But lest even this should not be safeguard enough, the cryptogramist does not make 319 and 423 move alternately up and down the column, with the two consecutive words standing as 319 and 423, counting from top and bottom, but he still farther conceals his work by making the numbers start from different breaks in the column, caused by the stage directions. Let me give an example:

Suppose the cipher story to have exhausted the possibilities of column one of page 53, and to have passed forward to the next column, column two of page 52.

Let us take again those two numbers, 371—52=319 and 371+52=423 and apply them to that column (2, 52). If we count down the spoken words of the column, we will find that the 319th word is the word *"deliver."* Now take the alternate number, 423, and commence to count from and including that word "Heigh-ho," the first word of scene one, Act 2, p. 53 (190), and counting upwards, and then going up the preceding column (2, 52), and we find that the 423d word is the word *"unto."* But there are on that page three hyphenated words, so placed that we have to pass over two of them to reach the words *"deliver unto."* I counted them, ("waspe-tongued" and "grey-hound") in going down the column, to reach the word *"deliver,"* and "a-foot" and "grey-hound," going up the column to reach *"unto,"* as one word each; but suppose we count them as two words each, then the 319th word is the word *"Scottish"* and the 423d word is the word *"king."* Thus we have two sequences—*"deliver unto"* and *"Scottish king."* By the law of probabilities there is only one chance out of twenty billions that these four words should each be the 371st word, and cohere so exactly as they do.

I said above, that to obtain the 423d words, going up the column, to wit: *"unto"* and *"king,"* we should commence to count from the 190th word, "Heigh-ho," of column one, page 53. I did this to make the statement of the rule simpler. The fact is that 190 is used as a modifier, and as I have shown, is not only deducted from but added to the root-number. Deducted from 423 it gave us 233, and added to 423 it gives us 613 (423+190=613); while the same modifier, 190, added to the alternate number gives us 319+190=509; and subtracted from it gives

us: 129. Bearing these figures in mind, let us experiment a little farther.

The root-number, 371 minus 52, the first paragraph of scene one, leaves us 319. Go down that first column of page 53 and the 319th word (counting "Heigh-ho" as one word) is the word *"king."* Take now the alternate number, 423 (371+52=423), and deduct the modifier, 190, and we have 233 left; now as the last word went down the column, let us carry this up the same column, and, counting the six hyphenated words separately, as one word each, it brings the word *"the"—"the king."*

But as we obtained 319 by deducting the 52 from 371, let us deduct it once more; and we have 267 left, (371—52 =319—52=267). We have used the modifier, 190, the number of words from the top of scene two (col. 1, p. 53), inclusive, upwards to top of column; but from the end of scene one, on same column, downwards, to the bottom of the column, there are 269 words, plus four hyphenated words, or 273 in all. We will find these alternate numbers, 190 and 269 (+4=273) play a very important part in working out this part of the Cipher story. Let us now *add* 269 to 267 (just as to obtain the last word we deducted 190 from 423) and we have 536 (319-52=267+269= 536); now we carry this number through the same column one, of page 53, containing 458 words, the hyphenated words being counted as one word each and we have, as a remainder, 78 (536-458=78); as the last word, *"the,"* was obtained by going up the column, we must carry this word down the same column, and we do so and find that the 78th word is the word *"see."* And so by a coherent rule, growing out of and applied strictly to the

same column (1 of 53) we have the words *"see the king,"* thus:

| | | | |
|---|---|---|---|
| down | 371—52=319—52=267 | | |
| | +269=536—458=78 | (1, 53) | *"see"* |
| up | 371+52=423—190=233; | | |
| | 458—233=225—6+3h= | | |
| | 229 | (1, 53) | *"the"* |
| down | 371—52=319 | (1, 53) | *"king"* |

Observe how strictly the rule works. The first paragraph, 52 words, is alternately deducted from and added to the root-number 371; the count moves alternately up and down the column and the first word *"see"* is obtained by counting *downwards* from the end of scene one, and the next word *"the"* is obtained by counting *upwards* from the beginning of scene two, and the third word *"king"* is obtained by counting *downwards* from the top of the column!

But it will be noted that when we carried 233 (423—190=233) up column one, we counted in all the six hyphenated words as one word each. If we had not done this the 233d word up the column would have been the word *"few."* "Few" what? Let us see:

We obtained *"few"* by deducting 190 from 423 and going up the column. We must get the next word by adding the alternate number, 269, to the alternate of 423, that is 319 (371 plus 52=423; 371 minus 52=319, and going down the column). We have 319+269=588. Now let us begin at the top of the next preceding column (2 of 52) and we find there is on that column 461 words, plus 3 hyphenated words, or 464 in all, and carrying

588 through that column we have 124 left (588—464=124), and the 124th word is *"days"*=*"few days."*

When we carried 319 down column one of page 53, we came, I showed to the word *"king,"* counting the compound word "Heigh-ho" as one word; but if we counted that as two words the 319th word is the word *"a."* And so we have again *"a few days,"* thus:

| | | | |
|---|---|---|---|
| down | 371—52=319—1 hyphenated word=318 | (1, 53) | *"a"* |
| up | 371+52=423—190=233; 458—233=225+1=226 | (1, 53) | *"few"* |
| down | 371—52=319+269=588 —464, Col. 1, 52=124 | (1, 53) | *"days"* |

When we obtained the word *"see"* (*"see the king"*), *"see"* the 78th word, it will be remembered that we first deducted 52 from 319 (319—52=267); and then added 269 to the remainder (267+269=536), and carried it through column one p. 53, and the remainder 78, gave us the word *"see."* But it may be asked, why was not the 269 added to the 319 before we deducted the 52? Let us try that. If we add 269 to 319 we have 588—the same number which, as we have just seen when carried through column 2 of page 52 gave us the word *"days."* Let us carry it through the column we have been working on, 1 of 53, containing 458 words; 458 from 588 leaves 130, and this carried down the same column gives us the word *"loe,"* the abbreviated form of the word "lord,"—"Glendower and loe Mortimer;" it is printed *"loe"* be- and because as *"loe"* it becomes, in another part of the and because as *"loe"* it becomes, in another part of the

cipher story, the last syllable of the name of Marlow (More-loe).

What does the word *"lord"* have to do with this sentence we are working out?

Remember it grew out of 371 *minus* 52, and it went down the column—the next word must grow out of 371 *plus* 52 and must go up the column.

We saw that *"see"* was obtained by deducting 52 from 319; let us now add 52 to 423, the alternate number; we have 475. If we turn to the next column, 2 of 53 (for we cannot keep forever on the same column—we soon exhaust its possibilities), we will see that it is divided into two parts by the stage direction, *"Enter Chamberlaine."* From the end of the first fragment to the bottom of the column there are 403 words, not counting in the bracketed words and counting the double words as one word each; now deduct 403 from 475 and we have 72 left; carry 72 up the same column, one of p. 53, and it brings us to the word *"my"*—*"my lord."* And so we have:

| | | | |
|---|---|---|---|
| down | 371—52=319—52=267 +269=536—458=78 | (1, 53) | *"see"* |
| up | 371+52=423+52=475— 403=72; 458—72=386+ 1=387 | (1, 53) | *"my"* |
| down | 371—52=319+269=588 —458=130 | (1, 53) | *"lord"* |
| up | 371+52=423—190=233; 458—233=225+1=226 +3h=229 | | *"the"* |
| down | 371—52=319 | (1, 53) | *"king"* |

We see this form of expression in 2d Henry VI. V. I, "happiness to my lord the king;" and in Titus Audron., II, 4. "where is my lord, the king?"

Let us take the same 423 and again add 190 and we have 613; now commence at the bottom of the next column and carry count upwards, counting the ten hyphenated or double words as two words each, and go up to the preceding column and the 613th word is the word *"will,"* the 336th word of column one, page 53.

And here I would call attention to the minute accuracy of the work. The reader will note that the last word of col. 1, 53, is *"gelding,"* the *"gel"* being at the bottom of col. 1, and the *"ding"* at the top of the next column. Now neither *"gel"* nor *"ding"* is a word, and hence neither is counted where the contents of either column act as a modifier, thus there are 458 words, (less the hyphens,) on col. 1, p. 53, and 479 on col. 2, p. 53. But when the count progresses from one column to the other then the "gel" is united to the *"ding"* and becomes a word:-- "gelding." The word *"Nicholas"* is the 189th word on 2, 53, and there are 458 words on 1, 53, and these made 647, but as we have proceeded through col. 1, and down col. 2, we have necessarily joined "gel" and "ding." together, and that makes one word, gelding, and thus "Nicholas" becomes the 648th word. And in the same way I would note that the clue-word is only counted as one of the words of a column where it is one of the spoken words of the text, not where it is a stage direction or the name of one of the characters. Thus *"and"* at the bottom of 2, 52, is counted, but *"Exeunt,"* and *"scena"* at the close of 2, 53, are not counted. It is upon these delicate dis-

criminations, only discovered by great labor, that the correct working of the cipher depends.

Now let us return to 319, which we found gave us "*king*" on the first column of 53 and "*deliver*" and "*Scottish*" on the preceding column (2, 52). We have been modifying the count by adding and subtracting 190 and 269, the numbers above and below the break in the text, between acts one and two, 1, 53. But there are other modifiers. If the reader will look at the same column (one of page 53), he will find that it is made up of three subdivisions--the first extends from the top of the column to the words "*Actus Secundus* Scena Prima;" the second extends from that point to the stage direction: "Enter Gads-hill;" and the third from that point to the bottom of the column. Between the first word of the last subdivision and the close of the column there are just twenty words. Now this number, 20, becomes a third modifier, just as I showed in the preceding pages-- the several subdivisions of col. 2, p. 74 were used-- the 29 there being the equivalent of the 20 here.

If we deduct 20 from 319 we have 299 left; carry this down the preceding column and it brings us to the word "*you.*"

Now let us go up a step farther. We saw that 319+269=588 carried through 2, 52, and *down* 1, 52, gave us the word "*days.*" Now let us take the alternate number, 423; add the alternate modifier, 190 (423+190=613), and carry it through the same 2, 52, and *up* 1, 52, countig the double words on 2, 52, as one word each, but counting the double words on 1, 52, as two each, and the 613th word is the word "*more.*"

And here we come to a modifier which will appear

all through this part of the cipher work. There are 52 words between "Heigh-ho" and the end of the subdivision. But if we divide the hyphenated word into two words, "Heigh ho," then between the first word *"heigh"* and the end of the subdivision there are 53 words. And consequently we shall find that we have not only 371+52=423, but371+53=424; and we also have 371-52=319, and 371-53=318.

We saw that 371+52=423-190=233, and that this carried up col. 1, p. 53, gave us *"few"* and *"the."* Let us now take 371+53=424, and deduct 190, and we have 234 left, and this caried up the same column, in the same way, gives us *"a"* and *"in."*

Let us put these results together and we have:—

| | | |
|---|---|---|
| +up371+53=424—190=234; 458—234=224+1=225; 225+3h.=228 | (1, 53) | *"in"* |
| —down 371 minus 53=318 | (1, 53) | *"a"* |
| +up 371+52=423—190=233; 458—233=225+1=226; 226+3h.=229 | (1, 53) | *"few"* |
| —down 371—52=319+269= 588—464=124 | (1, 52) | *"days"* |
| +up 371+52=423+190=613 —461 (2, 52) =152; 472 —152=320+1+5h.=326 | (1, 52) | *"more"* |
| —down 371—52=319—20=299 | (2, 52) | *"you"* |
| +up 371+52=423+190=613 —480, (2, 53)=133— 10h.=123; 458—123=335 +1=336 | (1, 53) | *"will"* |

—down 371—52=319—52=267
+269=536—458=78;
78+20=98 (1, 53) *"be"*
+up 371+53=424+52=476;
476—403 (2 section 2, 53)
=73; 458—73=385+1=386 (1, 53) *"in"*
—down 371—52=319—52=
267—52=215+269=484;
484—458=26—20=6 (1, 53) *"Scotland"*
+up 371+52=424—269 (1, 53)
=153; 479—153=327+1h.
=328 (2, 53) *"and"*
—down 371—52=319—52=
267+269=536—458=78 (1, 53) *"see"*
+up 371+52=423+52=475
—403=72; 458—72=387 (1, 53) *"my"*
—down 371—52=319+269=
588—458=130 (1, 53) *"lord"*
+up 371+52=423—190=
233; 458—233=225+1=
226+3h.=229 (1, 53) *"the"*
—down 371—52=319 (1, 53) *"king"*

The reader may ask:—"What is all this about? Who is this Scottish king?"

In answer we refer to the historical events of the time. This play of 1st Henry IV. was first printed in 1598. In that year Elizabeth was sixty-five years old, and had reigned forty years. Her early death was naturally anticipated by both the great factions of the state:—the followers of Essex and Cecil (she died four years thereafter). Bacon belonged to the Essex party, notwith-

standing the fact that Cecil, Lord Burleigh, was his uncle, and Robert Cecil was his cousin; but it is well known that these men, who possessed the ear of the Queen, and stood at the head of the government, systematically depressed, belittled and antagonized Francis Bacon.

Two years after the date of the publication of this play, containing this cipher story, Essex entered upon teasonable practices which culminated in an attempt to excite a rebellion and sieze upon and possibly murder the Queen. He expiated his crime under the headsman's axe. But behind all these conspiracies, was the great question:—which side would James of Scotland support when he came to the English throne? And both sides were busy sending messengers and letters to Scotland to ingratiate themselves with the future dispenser of place and power. As long as Elizabeth lived the Cecil faction was all-powerful, but the long-headed Burleigh was taking steps for the day of change, and he did so quite effectually; for when James came to the English crown, his son, then made Earl of Salisbury, continued to hold almost absolute power till the end of his life.

But, at the date of the cipher story, Essex and the Bacons were hard at work striving to supplant the Cecils in the confidence of King James, and establish themselves as his guides and councilors.

We read (see "Spedding Letters and Life of Bacon," Vol. II, p. 168), that in 1599 Lord Montjoy was sent as a messenger from Essex to the king of Scotland:

"In the summer of 1599, he (Essex) had dispatched a messenger secretly to Scotland, with some communication on the forbidden object of the succession. The terms

are not known, but the general purport was to satisfy the King that Essex would support his claim to succeed to the crown upon Elizabeth's death; and to suggest some course of proceeding which might lead to an acknowledgment of that claim during her life."

Sir Charles Danvers said, in his confession, at the time of his trial for treason, as one of Essex' abettors in his rebellion:

"He" (Lord Montjoy) "entered into it the rather at that time to serve my Lord of Essex, who by loss of her Majesty, was like to run a dangerous fortune, unless he took a course to strengthen himself by that means."

Spedding says:

"The answer to these questions must surely be, that the negotiation was undertaken not only in the interest of Essex, but in concert with him; and that the object was to arrange some joint action, between the King of Scots and the English army in Ireland, for the purpose of compelling the Queen to assent to a formel declaration of his right to succeed her on the throne of England."

And we further find (ibid, p. 343) that in the examination of Henry Cuffe, who suffered death for treason with Essex, being then a prisoner, he testified (March 2d, 1600) in relation to the correspondence between Essex and the Scottish king:

"He confesseth that Norton, the bookseller, carried the Earl of Essex' letter to the Scottish king, which Norton received at the hands of the Lord Willoughby at Barwick, and that one part of the letter was to persuade the coming up of the Earl of Mar to London, by the first

of February. And that the Earl of Essex had, under his own hand, written instructions to the Earl of Mar, which the Earl of Essex burnt.

"And this examinate was acquainted that the King of Scots should return his answer in disguised words of three books, which the king did accordingly. And that was it which the Earl carried about him in a black purse. *He hath often heard that Anthony Bacon (conveyed divers letters from the Earl to the King of Scots) was an agent between the Earl and the King of Scotland and was so accounted.*"

We read in a foot note by Spedding, that the words in brackets "conveyed divers letters from the Earl to the King of Scots," were first written in Cuffe's confession and *then stricken out!* It would seem as if some powerful agency was at work to save Francis Bacon and his brother Anthony from prosecution, for these old offences then three years past.

And right here, in the play, on the very pages I am working upon, we find references to that cipher in a book or books, probably consisting of the marking of certain words held together by an arithmetical system, understood alike by Essex and the King.

We find these passages:

"Peace cousin, say no more.
And now *I will unclaspe a secret book,*
And to your *quick conceyving discontents,*
I'll read you matter, *deep and dangerous,*
*As full of peril and adventurous spirit,*
As to o'erwalk a current roaring loud
On the unstedfast footing of a *Speare.*"

"He apprehends *a world of figures here,*
But not the form of what he should attend."

That word "Speare" is the last syllable of the name of the play-actor—here described as that fat gorbellied knave, Jack-speare."

| | | |
|---|---|---|
| 53x7=371= | 172—(52—1) | *"that"* |
| 53x7=371= | 26—(54—1) | *"fat"* |
| 53x7=371= | 181—(54—2) | *"gorbellied"* |
| 53x7=371= | 135—(54—1) | *"rascal"* |
| 53x7=371= | 477—(55—2) | *"Jack-"* |
| 53x7=371= | 292—(52—1) | *"Speare"* |

But we have given enough to show that there were treasonable or suspicious communications passing between the Essex party, to which Bacon belonged, in 1597, and King James of Scotland; and as the 1st part of Henry IV., in which this portion of the Cipher narrative appears, was published in 1598, it is probable that the description given in the cipher, of "his brother" going to Scotland is one of those very expeditions to which Cuffe referred in his confession.

When the whole cipher narrative is worked out we shall learn why Francis and Anthony Bacon were not sent to the block with Essex; and why it was that Essex, who, in the presence of death, was ready to sacrifice all his former friends and co-conspirators, did not attack Francis Bacon or his brother. I can imagine the Cecils, father and son, sparing their relatives, for the honor of the family, but doing it under such circumstances of humiliation as to render life a bitter and terribly dis-

graceful thing. It may be that we have the reflex of their mental condition in *Timon of Athens* and *The Anatomy of Melancholy.*

> "When in disgrace with fortune and men's eyes,
> I all alone beweep my *outcast* state,
> And trouble deaf heaven with my bootless cries,
> And look upon myself and curse my fate."
>
> —*Sonnet XXIX.*

> "What potions have I drunk of Siren tears,
> Distilled from limbecs foul as hell within;
> Applying fears to hopes and hopes to fears,
> Still losing when I saw myself to win."
>
> —*Sonnet CXIX.*

I have deemed these words of explanation necessary before proceeding farther with this part of the Cipher story.

We have seen that the same numbers which produced the foregoing sentence: *"in a few days more you will see my lord the King,"* also produced on the preceding column the words *"deliver unto"* and *"Scottish king."* Let us see what it was that was to be delivered unto the Scottish king.

We take first the alternate root-number, 319 (371—52 =319). We saw that we obtained the word *"you"* in the foregoing sentence, by deducting from 319 the modifier 20, leaving 299, and that the 299th word on the preceding column was the word *"you."* If the reader will turn to the succeeding column (2, 53), the 299th word is *"these."*

This is obtained by going *down* the column. Let us take the alternate root-number 423 (371+52=423), and

carry it through the first subdivision of that same second column of p. 53, which contains 76 words, and *up* the preceding column, counting the double words as one word each, and we find that it brings us to the word *"letters"* —*"these letters."*

371—52=319—20=299, down (2, 53) *"these"*
371+52=423—76=347; 458—347
=111+1=112 (1, 53) *"letters"*

How are the sentences connected together? Let us see. Remember the messenger is going upon a perilous journey to Scotland, in an age before stage-coaches or railroad cars.

We have seen that the alternating numbers, 319 and 423, told the story at this place, and that they were modified and the resulting words scattered far apart, so as to bewilder any one who attempted to work out the cipher, by adding and deducting certain modifiers, especially 190, 269 (269+4=273), 20, 76 (76+2=78), 403, etc. Let us proceed.

The number 319 so far has always gone *down* the columns; its alternate, 423, *up* the columns—319 minus 269 leaves 50; the 50th word on col. 2, p. 52, is *"and;"* or deducting 4 more for the double words in 269 (189 end of Act 1 to bottom of col. 1, 53), we have left 46, which, on 2, 52, is *"when."*

Let us take the alternate, 423, and deduct the same modifier, 269, from it; we have left 154; or deducting the 4 extra hyphenated words in 269, 150; let us carry this number, 150, up that same column (2, 52), and it brings us to the word *"then."* *And* so we have, alternating *"and then when."*

We reach now another modifier. We have seen that we have used the modifiers on the 1st and 2d columns of page 53; we proceed forward to the next column, 1st of 54. At the top of this column there is a break in the text caused by the stage direction, "Enter Falstaff."

The first word of the next subdivision is "Poines;" it is the 18th word. We will see now that 18 becomes with 20, 269, 190, etc., one of the modifiers of the Cipher; we add and subtract it as we did the others.

We saw that 423—190=233 carried up the 2d column of p. 52 yielded *"unto"* and *"king;"* if we deduct 18 from 233 we have 215 left and this taken up the same column gives us the word *"you,"* the 247th word on the column.

We recur to the number 319; deducting one from 371 for the compound word "heigh-ho," as already explained, leaves us 318; add to this the modifier 190 and we have 508; if we carry this through column 2 of page 52, counting the double words as two words each, we have left 47, thus: 371—53=318+190=464 (461+3 hy) =47; and 47 carried down the same column yields the word *"find."*

We return to 423. We deduct 269 and have 154 left; we modify this by deducting 20; and we have 134 left; we carry this up the same column (2, 52), and it brings us to the word *"the."*

Then come the words *"Scottish king"* already given; and the words *"deliver unto."*

Let us recur to the alternate number 319; add 190= 509; carry it through col. 2, p. 52, as before, counting the double words as two words each, and we have 45 left (371—52=319+190=509—464=45), and the 45th word is *"him."*

Let us take 424; carry it through the 1st and 2d subdivisions of 1, 54, 235 words, plus 3 double words=238, and we have left 186; take this to the end of scene 2d (2, 54) and carry it up from 359 and it brings us to the word *"both."*

| | | | |
|---|---|---|---|
| down | 371—52=319—269=50, | (2, 52) | *"and"* |
| up | 371+53=423—269=312, | (2, 52) | *"then"* |
| down | 371—52=319—269—4 h.= 46, | (2, 52) | *"when"* |
| up | 371+52=423—190—18= 247, | (2, 52) | *"you"* |
| down | 371—52=319—1 h.=318+ 190=508—464=44, | (2, 52) | *"find"* |
| up | 371+52=423—269—20= 328, | (2,52) | *"the"* |
| down | 371—52=319—2 h.=317, | (2, 52) | *"Scottish"* |
| up | 371+52=423—190+2 h.= 231, up 2, 52= | (2, 52) | *"king"* |
| down | 371—52=319, | (2, 52) | *"deliver"* |
| up | 371+52=423—190=229, | (2, 52) | *"unto"* |
| down | 371—52=319+190=509, 45 | (2, 52) | *"him"* |
| up | 371+53=424, | (2, 54) | *"both"* |
| down | 371—52=319—20=299, | (2, 53) | *"these"* |
| up | 371+52=423—76=347; 458 —347=112, | (1, 53) | *"letters."* |

And here is a reference to "York Place," in London, where Francis Bacon was born. He describes how that "fawning grey-hound," his cousin, Robert Cecil, and that "subtle devil," his uncle Burleigh, flattered him at York Place, during his father's life-time:

"Why, what a candy deal of courtesy
This fawning grey-hound then did proffer me."

Take 371, deduct 52=319; deduct 97 (the last modifier, 1, 53, 20+77, 2, 53) and we have 222, and 222, 2, 52, is *"Yorke."*

Take 371, add 52=423; from 242, (2d. sec. 1, 53), to 76, (2, 53) there are 293 words; add 293 to 423 and we have 716; carry this through 1, 53, 458 words; and we have 258 left; and 258 carried up 2, 52, the same which gave us "Yorke" brings us to the 204th word, *"Place."*

And 371 plus 53=424—189=235, and this carried up 2, 52 gives us, *"my,"* and 371 minus 53=318, and this, less the same 97, (which gave us *"Yorke,"*) brings us to the 221st word, *"uncle"—"my uncle"*—Burleigh.

And 371—269=102 (1, 53) =*"cousin."*

And he describes him as *"a most villainous fellow, who would be glad to see the whole house of Sir Nicholas Bacon hanged by the neck, by the common hangman."*

371+189=560—269=291; 479 (2, 53)
—291=188+1=189= *"Nicholas"*
371—189=182; 182+189=371 (1, 53) *"Bacon"*

Let us turn to another example of the cipher.

All students of the Shakespeare Plays will remember that the name of "Sir John Oldcastle" was mixed up, strangely enough, with that of Sir John Falstaffe. The real Sir John Oldcastle of history was Lord Cobham, "one of the most strenuous supporters of the reformation of Wickliffe." His descendants, the Cobhams of Elizabeth's time, were enemies of Francis Bacon. In the old play, "The Famous Victories of Henry V.," we find the character of Sir John Oldcastle; and there was an old play, printed in 1600, which bore the name of "Sir John Oldcastle." It has been argued that the descendants of Lord

Cobham complained to Queen Elizabeth of the insult thrown upon their distinguished ancestor, by representing him as a gross, fat rogue, a liar, a coward and a thief; and that the Queen compelled the change of the name of the character from Sir John Oldcastle to Sir John Falstaff. This is confirmed by the fact already alluded to, that the author of the epilogue to the second part of Henry VI., seemed obliged to make an excuse or apology, and does so in these words: "For anything I know, Falstaff shall die of a sweat, unless already he is killed with your hard opinions: for Oldcastle died a martyr, and this is not the man."

If now we find the name "Sir John Oldcastle" coming out of the text, by regular rule, where nothing of the sort appears on the surface, even the most incredulous may fairly conclude that there is a cipher in this play.

Now I have shown that a part of the Cipher narrative was produced by the alternations of 52 from the first subdivision of Act 2d, scene 1st, added to or subtracted from the root-number, 371 (53×7=371; 371—52=319; 371+52=423), and carried alternately up and down the same column.

If we take 371—52=319, and carry it to the top of the second subdivision of column 2, p. 53, the 77th word ("what"), we find that it brings us to the 396th word (319+77=396), which is *"Castle."* I state it thus to make it plainer to the reader, but the same result is obtained if we simply say we will modify 319 by adding 77 (319+77=396), just as we modified it by adding 269, 190, etc.

Let us now take the alternate number 423 (371+52=423), adding in 1 for the extra word in the 52, making it

in all 424; and count upwards from the end of scene 3, Act 1, on column 1, p. 53, and we find 189 words, which taken from 424 leaves 235; and this carried up the next column (2, 53), the same on which we found the word *"Castle,"* brings us to the word *"old,"* the 245th word on the column; which together gives us "Old-castle."

Now then we take 319, the alternate number again, and modify it, as we did in previous instances, by deducting again 52 (371—52=319—52=267), and again deduct 20, the last subdivision of col. 1, p. 53, and we have the 247th word *"John"* (371—52=319—52=267—20=247).

Let us return to the alternate number 423; and again begin at the same spot, the 189th word, end of sc. 3, Act 1, col. 1, 53, go upwards and then up the next column, just as we did to obtain the word *"old,"* and we find that the remainder, 234 (371+52=423, minus 189=234) brings us to the word *"Sir"*—making altogether: *"Sir John Oldcastle,"* thus:

| | | | |
|---|---|---|---|
| +up | 371+52=423—189=234, up 2, 40, 2, 53 (2, 53) | | *"Sir"* |
| —down | 371—52=319—52=267 —20=247, | (2, 53) | *"John"* |
| +up | 371+52=423+1 h. (52) =424—189=235, up 2, 45 | (2, 53) | *"old"* |
| —down | 371—52=319+77=396, | (2, 53) | *"castle"* |

Observe the exquisite cunning of this work—the words *Sir—John—old* all come together in a bunch, but arranged in a different order, as *"old—sir—John,"* being the 245th, 246th and 247th words. Can any one in the pres-

ence of such an example doubt the reality of the cipher? But we go on.

We saw that 319+77 gave us the 396th word *"castle."* But we failed to count in the 23 bracketed and hyphenated words on that column, over which we passed to reach the 396th word. If we count in these words then the 396th word is the 373d word (396—23=373) which is *"their."*

But we saw that the word *"old"* of *"Oldcastle,"* was obtained by counting 235 words up that column (2, 53) (424—189=235); let us now carry that same number, 235, up the preceding column (1, 53), and it brings us to the word *"put." "Put their"*—what? Now take that same number 371—52=423, deduct 189 and we have 234 left, which yielded us *"Sir "* now carry it through the words in the first subdivision of the next column (1, 54), seventeen in number, and we have 217 left; carry this up the next column (2, 54), from the end of the scene, and we reach the word *"legs." "Put their legs"*—where?

If we take that same modified root-number, 396 (319+77=396), which gave us *"castle"* and *"their,"* and which we shall see, as we proceed, will give us many other words, and carry it to that same column of page 54, by going up, which we obtained *"legs,"* and carry it through that column, counting the double words as two words each, and we will find that the 396th word is the tenth word on the next column (1, 55), the word *"in."* The student will observe that the clue-word *"He,"* at the bottom of 2, 54, is repeated at the top of the next column. In such a case, as I have already explained, we count it but once.

Let us now take the alternate number, 234, which pro-

duced "Sir," and plus the one extra hyphenated word in the 52, gave us *"old," "put," "legs,"* and carry it up that same second column of page 54, counting the two hyphenated words as two words each, and the 234th word is the 153d word on the column, *"the."*

We return now to 396 (319+77=396), but we deduct the modifier 18 (top 1, 54), and we have 378 left (the 378th word is *"out"*); but to reach that 378th word we pass over nine compound or double words; if we count these two words each, then the 378th word on the column, is the 369th word (378—9=369)= *"boots"—"put their legs in the boots."*

What are the *"boots?"* We turn to Webster's Dictionary, and, under the word *"boot,"* we read:

"2. An instrument made of iron, formerly used to torture criminals, particularly in Scotland."

And then follows this quotation:

"So he was put to the torture, which in Scotland they call the *boots;* for they put a pair of iron *boots* close on the legs, and drive wedges between them and the leg."

This method of torture was very common in Europe at that time—it was sometimes called "the Spanish boot;" it was used in France and in England. In extreme cases the leg and foot were reduced to a jelly. The use of this mode of torture was not abolished in England until the reign of Queen Anne.

We have just seen that 319, (371—52=319), +77, (2, 53), =396; and 396 minus the modifier 18, (top 1, 54) gave us 378; and the 378th word (2, 53) is *"out."*

Now take the alternate number, 423, (371+52=423),

and carry it up from the bottom of 2, 53, and it brings us to the 57th word, which is *"warrants"*:—"a warrant out."

The word *"a,"* ("a warrant out"), is derived from 371—52=319; carried down from the end of the first section, 2, 53, (77), =396=*"castle."* Deduct 269, (the lower section 1, 53) from 396 and we have 127 left, and the 127th word, (2, 53), is *"a."* And so we have *"a warrant out."*

Who is the warrant for?

We recur to 319+77=396=*"Castle."* Deduct 189, (1, 53), and we have 207 left; deduct 77, (2, 53), and we have 130 left, and the 130th word, 1, 53, is *"loe,"* or *"Lord."*

We reached the word *"warrant,"* (57-2, 53), by carrying 423 up 2, 53. But if we count in the twelve words in brackets and the ten hyphenated words, as two words each, then the 423d word is the 79th word: *"Chamberlaine."*

We recur to 319+77=396. We deducted 189, (the first section 1, 53), from 396 to get *"Lord."* Let us now deduct 243, (the first word of the 3d section 1, 53, + that 1 hyphenated word "Heigh-ho"), from 396, and we have 152 left; and the 152d word, on that same column, (2, 53) is *"Company."*

And so we learn there is "a *warrant out*" for "the *Lord Chamberlaine Company,*" to which Shakspere belonged; (see Halliwell Phillipp's "Outlines," page 76), and that the Queen proposed to *"put their legs in the boots, and make them speak."* And all this is in connection with the play of *"Sir John Old-Castle."*

And if we add 235, (1st section 1, 54), to 57, ("war-

*rant"*) it brings us to 292 *"foot-land-rakers;"* and the alternate 319, minus 18, (1, 54), gives us 301,—*"mus-tachio-purple-hued-maltworms."* And the actors are further described, in the words of the text:

"Such as will strike sooner than speake; and speak sooner than drink, and drink sooner than pray; * * * they prey continually on the commonwealth, * * * picking of purses," etc.

But let us go a step farther.

We saw that 396 which produced *"Castle,"* of "Old-castle," was obtained by taking the secondary root-number 319, and adding 77 to it (319+77=396); and 319 was obtained by deducting 52 from 371. Now let us employ again the modifier 20, by deducting it from 396; this leaves us 376, or if we count in the 9 extra hyphenated words in the column, the 376th word will be the 367th word *"her."*

We take now the other secondary alternate root number, 423, and add 1 to it for that extra word in "heigh-ho," making 424; deduct from it 189, for the number of words in the first subdivision of col. 1, p. 53, and we have the number 235, which carried up col. 2, of p. 53, gave us "old" part of the word *"Old-castle."* Let us modify this by deducting the modifier 17, already used to obtain the word *"legs,"* and we have 218 left, which carried up that same column (2, p. 53), counting in all the words, bracketed and hyphenated, brings us to the word *"grace"* —*"her grace"—the Queen.*

If we take 371 and deduct, not 52 but 53, for the extra word of *"heigh-ho,"* we have 318 left; add 77 as before,

to this and we have 395; deduct the modifier 20, and we have 375, and the 375th word is *"will."*

Now let us put these results together:

| | | | |
|---|---|---|---|
| —down | 371—52=319+77=396—20=376—9 h.=367, | (2, 53) | *"her"* |
| +up | 371+53=423+1=424—189=235—17=218+ b. & h.=276, | (2, 53) | *"grace"* |
| —down | 371—53=318+77=395—20=375, | (2, 53) | *"will"* |
| +up | 371+52=423+1=424—189=235, up 224= | (1, 53) | *"put"* |
| —down | 371—52=319+77=396, minus 23 b. & h.=373, | (1, 53) | *"their"* |
| +up | 371+52=423—189=234—17=217=143 | (2, 54) | *"legs"* |
| —down | 371—53=318+77+2 h. & b.=397, minus 384+3 h. =10, | (1, 55) | *"in"* |
| +up | 371+52=423—189=234; 384 (2, 54) —234+2 h.= 153, | (2, 54) | *"the"* |
| —down | 371—52=319+77=396—18=378—9 h.=369, | (2, 53) | *"boots"* |

We saw that 235 carried up the first column of page 53, brought us to *"put,"* but if we deduct 20 it will bring us to the 234th word *"and."* If now we take 396 and deduct the modifier 17, we have 379 left; but if we count in all the bracketed words on the column, 13 in number, it brings us to the 366th word *"make"—"and make."* We saw that 217 (423—189=234—17=217), carried up from the end of scene second, brought us to the word

*"legs;"* but if we begin 25 words lower down, from the bottom of the column, (384), the 217th word up the column, counting in the one hyphenated extra word, is the word *"them"*—the 169th word.

We saw that to get the word *"John"* (*"Sir John Oldcastle"*) we deducted from 319 the modifiers 52 and 20; let us apply the same treatment to 396 (319+77=396), and we have 396—52=344—20=324, and the 324th word is *"speak."* And so we have: *"her grace will put their legs in the boots and make them speak."*

| | | | |
|---|---|---|---|
| +up | 371+52=423+1=424— 189=235—20=215 up, =234 | (1, 53) | *"and"* |
| —down | 371—52=319+77=396— 17=379—13 b.=366, | (2, 53) | *"make"* |
| +up | 371+52=423—189=234 —17=217, =169 | (2, 54) | *"them"* |
| —down | 371—52=319+77=396— 52=344—20=324, | (2, 53) | *"speak"* |

Let us now turn to column two of page 54 (the page next to that which we have just been studying) and see what an application of the same rules will bring forth.

The 371st word on that column is *"contented."* We will find this also refers to Shakspere's company of actors, "the Lord Chamberlain Company," and is part of a graphic description of the wandering band of vagrants, highwaymen and pickpockets as they traveled through the rural districts of England, in the sixteenth century, sleeping beneath the hedges and acting in the barns.

There is at the top of that 23d column, p. 54, a subdivision ending with the word "business," containing 123 words. Now just as we saw 189 or 190 added and

subtracted alternately we will find 123 at the top of this column and 24 (between "But," the first word of the last subdivision on the column, and the end of the column), and the other modifiers on the column, added and subtracted, as the story progresses.

For instance, if we take 371 and deduct from it 123, the number of words in the first subdivision, we have 248 left; if we carry this upward from the end of the scene on that column (scene 2d, Act II) it brings us to the word *"happy."* So we have the collocation *"happy, contented,"* one going up the column, the other going down the column. But as I have shown there is a fragment of 24 words at the end of the column. Let us deduct 24 from 371 and we have 347 left. The 347th word down the same column is *"along,"* or counting the three compound words as two words each, the word *"as;"* while 371 carried up the same column brings us to the 14th word, *"walk,"* or counting in the three compound words as two words each, to the 17th word *"they."* Observe the striking fact that 371—24, and 371 alone, carried up and down the same column, give us the words *"as—they—walk—along."*

But we deducted 123 from 371 to obtain *"happy,"* going up the column. Let us now add 123 to 371 and go down the column: 371+123=494; carry it through that column (just as we did with col. 1, p. 53) and we have 110 left (371+123=494—384=110), now carry that down from the end of the first section of 123 words, and it brings us to the 233d word, *"merrily."*

Now let us carry that number 371 down the previous column (1 of 54) and it brings us to the word *"sung;"* and if we again take 371 and deduct that last sub-

division 24 we have 347 left (which produced *as along*), add to 347 123=470; carry this again through that 2d column of page 54 and we have 86 left, or, counting the three compound words as two words each, 83; carry this 83 up the preceding column, which gave us *"sung,"* and we get the word *"filthy;"* but to make the word *"sung"* the 371st word we had to count the five compound words we passed over in the count as one word each; if we count them as two words each then the 371st word on the column is the word *"ballads."* Observe that there are just as many extra hyphenated words on that column as the difference between 371, *"sung,"* and 366, *"ballads;"* and that we have, alternately going up and down the column, the collocation *"sung filthy ballads;"* and all this in connection with *"happy, contented"* men, who *"merrily walk along."*

Is anybody shallow enough to think all this could be the result of chance, and that there is no cipher in the play?

We saw that 347 (371—24=347) gave us *"as"* and *"along"* and *"filthy;"* now suppose we modify 347 by deducting 17, the first subdivision on page 54, as 24 is the last, and we have left 330 (371—24=347—17=330); now carry this up the 1st col. of page 55 (the next page), and it brings us to the word *"set."* And so we have:

| | | |
|---|---|---|
| up | 371—123 (top col.)= | |
| | 248, up from end sc.= | $\frac{2,\ 54}{112}$ *"happy"* |
| down | 371 | $\frac{2,\ 54}{371}$ *"contented"* |
| up | 371—24 (bot. col.)= | |
| | 347—17=330, up next | |
| | col.= | $\frac{1,\ 55}{251}$ *"set"* |

We find the word *"set,"* used in the sense of a collection, in *Taming of the Shrew,* II, 1:

"Take you the lute and you the *set* of books."

And also in *Richard II,* III, 3:

"I'll give my jewels for a *set* of beads."

If we return to the number, 347, which gave us *"as," "along," "filthy,"* etc., and modify it by deducting the last subdivision of the scene (col. 2, p. 54), which contains 60 words, we have 287 left (371—24=347—60=287) and the 287th word is *"more"*—which goes with *"happy"* —*"more happy"* and this, as we saw, goes with *"contented"* and *"set"*—a *more happy, contented set*—of what? Here we have it.

We saw that the same 347+123 amounted to 470, and that this carried through 384 left 86, and that this, counting in the three double words as two words each, gave us the word *"filthy."* Now let us carry that 86 up the column on which it originated, the same column which gave us *"walk," "along," "as," "happy," "contented,"* etc., etc., and we find it brings to the 299th word *"villains."*

Now let us modify 371 by deducting the modifier, used repeatedly before, 17, and we have 354 left; carry this up the last column, and it brings us to the 31st word *"of."*

And so we have a *"more happy, contented set of villains."*

We have obtained some of our words by deducting 123; the second subdivision ends at the 216th word and contains two double words, making 218 in all. Let us deduct 218 from 371, and we have 153 left; carry this up

from the end of the scene (col. 2, p. 54), and it gives us the word *"you,"* the 207th word.

We saw that the 371st word was *"contented,"* but if we count the three double words we pass over as two words each, we find the 371st word is the 368th word on the column, which is *"could."*

We saw that 347 (371—24=347) plus 123=470—384, gave us 86, which carried through column 2 of p. 54, produced *"filthy," "villains,"* etc. Let us now carry that remainder 86, less the three hyphenated words, up from the end of the scene, on that same column (2 of 54) and it brings us to the word *"not"*—the 277th word.

Now we have been counting 123 and 216, or from the ends of the first and second subdivisions of col. 2, p. 54, *upwards,* let us now count *downwards* from 123 to the bottom of the column, counting the double words as two words each, and we find we pass over 264 words. Deduct 264 from 347 and we have 83 left; count down the same column and the 83d word is *"find."*

The number 248 which gave us *"happy,"* was thus obtained: 371—123 (top col. 2, 54) =248; if we deduct 24 from 248=224; if we carry this up from the end of the *scene* on col. 2, p. 54, and count the two double words as two words each, and it brings us to the 138th word, *"a;"* while the same number, carried up from the end of the column, brings us to the 161st word, *"they."*

And so we have: *"a more happy, contented set of villains you could not find, as they merrily walk along and sung filthy ballads."*

Those last three words alone should settle the existence of a cipher in the play.

53×7=371; and the 371st word (1, 54) is *"sung,"* but

if you count in the hyphenated words as two words each, it is *"ballads"—"sung ballads;"* while the same 371 carried through the upper and lower fragments of the next column and brought up col. 1, 54, brings us to *"filthy;"* and so we have it that this merry crew of vagabonds *"sung filthy ballads."*

We find this form of expression in *Pericles*, IV. Gower, (see Third Folio, 1664):

"Or when to the lute
She *sung*, and made the night-bird mute."

But I must not go farther with these examples, or I shall make this book as bulky as "The Great Cryptogram."

The question is often asked me: "Does the cipher extend through all the Shakespeare Plays?"

I think it does; and the following table goes to show that it does; and that *"Shakspere is discussed or referred to in every one of the plays:"*

| | | | | | |
|---|---|---|---|---|---|
| Tempest, | *shake*, | V., 1; | *spurs*, | V., 1 | (same act and scene). |
| | | | *sphere*, | 11, 1 | |
| Two Gent. Verona, | *shake*, | 11, 5; | *spur*, | V., 1 | |
| Merry Wives, | *shakes*, | IV., 4; | *peere*, | IV., 2 | (same act). |
| Measure for Measure, | *shake*, | 11, 4; | *spur*, | 1, 3 | |
| Comedy Errors, | *shake*, | IV., 3; | *spare*, | IV., 1 | (same act). |
| Much Ado, | *shake*, | 11, 1; | *spare*, | 1, 1 | |
| Loves Labor Lost, | *shake*, | IV., 3; | *spur*, | 11, 1 | |
| Midsum. N. Dream, | *shake*, | 111, 2; | *sphere*, | 111, 2 | (same act and scene). |
| | | | *spare*, | 11, 2 | |
| Meechant of Venice, | *shake*, | 111, 3; | *spare*, | 111, 3 | (same act and scene). |
| As You Like It, | *shake*, | 1, 3, | *spheres*, | 11, 7 | |
| | | | boar-*speare*, | 1, 3 | (same act and scene). |
| Taming of Shrew, | *shake*, | V., 2; | *spare*, | IV., 3 | |
| All is Well, | *shake*, | IV., 3; | *spurs*, | IV., 3 | (same act and scene). |
| Twelfth Night, | *shake*, | 11, 3; | *spheres*, | 111, 1 | |
| | | | *spur*, | 111, 3 | |
| Winter's Tale, | *shake*, | IV., 3; | *spur*, | IV., 1 | (same act). |
| King John, | *shake*, | IV., 1; | *spheres*, | V., 7 | |
| | | | *spare*, | IV., 1 | (same act and scene). |

| | | | | | |
|---|---|---|---|---|---|
| Richard II, | *shake,* | 11, 1; | *spurs,* | 11, 1 | (same act and scene). |
| 1 Henry IV., | *shake,* | 111, 1; | *sphere,* | V., 4 | |
| | | | *speare,* | 1, 3 | |
| 2 Henry IV., | *shakst,* | 1, 1; | *sphere,* | IV., 1 | |
| | | | *spur,* | 1, 1 | (same act and scene). |
| 2 Henry IV., | *shake,* | 11, 4; | *sper*-ato, | 11, 4 | (same act and scene). |
| 2 Henry IV., | *shake,* | IV., 1; | *spur,* | IV., 1 | (same act and scene). |
| Henry V., | *shake,* | 11, 4; | *spare,* | 11, 2 | (same act). |
| 1st. Part Henry VI., | *shake,* | 111, 2; | *speare,* | IV, 7 | |
| 2d. Part Henry VI., | *shake,* | V., 1; | *speare,* | V., 1 | (same act and scene). |
| 3d. Part Henry VI., | *shake,* | 1, 1; | *spare,* | 11, 6 | |
| Richard III., | *shake,* | 1, 3; | *spare,* | 1, 3 | (same act and scene). |
| Henry VIII., | *shake,* | 11, 2; | boar-*speare,* | 111, 2 | |
| Henry VIII., | *shake,* | V., 4; | *spur,* | V., 2 | (same act). |
| Troilus and Cressida, | *shake,* | 1, 1; | *spherr*-prologue, | | (adjoining).) |
| Troilus and Cressida, | *shake,* | V., 2; | *spur,* | V., 3 | (same act). |
| Coriolanus, | *shake,* | 1, 4; | *spur,* | 1, 10 | (same act). |
| Titus Andronicus, | *shake,* | 1, 1; | *spare,* | 1, 2 | (same act). |
| Pericles, | *shake,* | 111, 2; | *spur,* | 111, 2 | (same act and scene). |
| | | | *spheres,* | VI., 1 | |

| | | | | | |
|---|---|---|---|---|---|
| Romeo and Juliet, | *shake,* | 1, 3; | *spurs,* | 11, 4 | |
| | | | *spheres,* | 11, 2 | |
| Romeo and Juliet, | *shake,* | V., 3; | *spare,* | IV., 4 | |
| Timon of Athens, | *shake,* | 1, 1; | *spare,* | 1, 1 | (same act and scene). |
| | | | *sphere,* | 1, 1 | (same act and scene). |
| Timon of Athens, | *shake,* | V., 2; | *spare,* | V., 5 | (same act). |
| Timon of Athens, | *shake,* | 11, 2; | *spur,* | 111, 6 | |
| Julius Cæsar, | *shake,* | 1, 2; | *spare,* | 1, 2 | (same act and scene). |
| Macbeth, | *shakes,* | 1, 3; | *spur,* | 1, 6 | (same act). |
| Macbeth, | *shake,* | 1, 5; | *spurs,* | 1, 7 | (same act). |
| Hamlet, | *shake,* | 1, 4; | *spheres,* | 1, 5 | (same act adj. scenes). |
| | | | *spur,* | IV., 4 | |
| Lear, | *shake,* | 1, 4; | *spur,* | 11, 1 | (adjoining). |
| Lear, | *shake,* | IV., 6; | *spare,* | IV., 2 | (same act). |
| Othello, | *shake,* | 11, 3; | *spare,* | 11, 3 | (same act and scene). |
| Anthony and Cleopatra, | *shake,* | 111, 11; | *spur,* | 111, 1 | (same act). |
| | | | *sphere,* | 11, 7 | |
| Cymbeline, | *shake,* | 1, 4; | *spur,* | 1, 7 | (same act). |

We should like to see our friends, the advocates of Shakspere, duplicate this list from any other set of writings.

# BOOK FIVE.

## THE PRESENT CUSTODIANS OF THE CIPHER.

## CHAPTER XXIX.

### *The Rosicrucian Society.*

Francis Bacon was filled with tremendous purposes. He "laid great bases for eternity." He knew that across the track of his life lay the black chasm—death; marking the end of his earthly labors.

It was most natural that he should seek to supplement his own exertions with the powers of others—that he should leave his unfinished work to some trusted association, filled with his purposes.

In the British Museum we find him, in M. S., in the *Commentaries or "Transportata"* maturing his plans for "depreciating the philosophy of the Grecians, with some better respect to ye Egyptians, Persians, and Chaldees, and the utmost antiquity, and the mysteries of the poets." "To consyder what opynions are fitt to nourish Tanquam Ansae, so as to graft the new upon the old, ut religiones solent," of the "ordinary cours of incompetency of reason for natural philosophy and invention of woorks." "Also of means to procure 'histories' of all things, natural and mechanical, lists of errors, observations, axioms, &c."

Then follow entries from which we abridge:

"Layeing for a place to command wytts and pennes, Westminster, Eton, Wynchester, spec(ially) Trinity Coll., Cam., St. John's, Cam.; Maudlin Coll., Oxford.

"Qu. Of young schollars in ye universities. It must be the post nati. Giving pensions to four, to compile the two histories, ut supra. *Foundac*: *Of a college for inventors.* Library, Inginary.

"Qu. Of the order and discipline, the rules and præscripts of their studyes and inquyries, allowances for travailing, intelligence, and correspondence with ye universities abroad.

"Qu. Of the maner and præscripts touching *secresy, traditions* and *publication.*"

Mrs Pott, in her book, "Francis Bacon and His Secret Society," p. 214, says:

"It is clear that the wits and pens of 'the young schollars,' (who, we learn from the Rosicrucian documents, were to be sixty-three in number), were chartered and secured under the seal of secrecy.

"The last of the manifestoes in Mr. Waite's book ('The Real History of the Rosicrucians, by A. E. Waite') contains this passage, in which few who have read much of Bacon, will fail to recognize his sentiments, his intentions, nay his very words."

Here follows the quotation:

"I was twenty when this book was finished; but methinks I have outlived myself; I begin to be weary of the sun. I have shaken hands with delight, and know all is vanity, and I think no man can live well once, but he could live twice. For my part I would not live over my hours past, or begin again the minutes of my days; not because I have lived well, but for fear that I should live them worse. At my death I mean to make a total adieu of the world, not caring for the burden of a tombstone and epitaph, but in the universal Register of God I fix

my contemplations on Heaven. I writ the Rosicrucian Infallible Axiomata in four books; and study, not for my own sake only, but for theirs that study not for themselves. In the law I began to be a perfect clerk; I writ the Idea of the Law, etc., for the benefit of my friends, and practice in King's Bench. I envy no man that knows more than myself, but pity them that know less. Now, in the midst of all my endeavours there is but one thought that dejects me, that *my acquired parts must perish with myself,* nor can be legacied amongst my dearly beloved and honoured friends."

Note that the Rosicrucian writer says:

"I begin to weary of the sun."

And Macbeth says, (5, 5.):

"I 'gin to be aweary of the sun."

And the motive and inception of the Rosicrucian Society is found in those words: "There is but one thought that dejects me, that my acquired parts must perish with myself, nor can be legacied amongst my dearly beloved and honoured friends."

This is from the Rosicrucian writer; and we find Bacon, in his private memoranda, jotting down these words: "Layeing for a place to command wytts and pennes. * * * Of the manner and præscripts touching *secresy, traditions,* and *publication.*"

In 1592 Bacon wrote to his uncle, Lord Burleigh: "I do easily see that place of any reasonable countenance *doth bring commandment of more wits than a man's own, which is the thing I greatly affect.*" (Spedding, L. &. L. I., 109.)

What does all this mean but that Bacon was preparing to form a *secret society* of scholars, to be carried down the ages by "tradition," that is to say by word of mouth, with regulations as to the *"publication"* of the secret at some future time.

Bacon said in the *Valerius Terminus*:

"That the discretion anciently observed * * * of publishing part and *reserving part to a private succession,* and publishing in such a manner whereby it may not be to the taste or capacity of all, but shall, as it were, *single and adopt his (its) reader,* is not to be laid aside, both for the avoiding of abuse in the excluded, and the *strengthening of affection in the admitted."*

In the chapter in the De Augmentis, next after that in which he discusses Ciphers, Bacon proceeds to discuss the *"Handing on the Lamp,* or *Method of Delivery to Posterity!"*

Would not an organized secret association of scholars, such as the Rosicrucian Society, furnish a means of "Handing on of the Lamp," by tradition, from mouth to mouth, and from generation to generation? Could not, in this way, important facts be "delivered to posterity," supplemented by a deposit of ancient papers, to vouch for the truth of the traditions?

What was the Rosicrucian Society?

"A halo of poetic splendour," says Heckethorn, ('Secret Societies of all Ages and Countries,') surrounds the order of the Rosicrucians; the magic lights of fancy play round their graceful day-dreams, while the mystery in which they shroud themselves lends additional attraction

to their history. But their brilliancy was that of a meteor. It just flashed across the realms of imagination and intellect, and vanished for ever; not, however, without leaving behind some permanent and lovely traces of its hasty passage. * * * Poetry and romance are deeply indebted to the Rosicrucians for many a fascinating creation. The literature of every European country contains hundreds of pleasing fictions, whose machinery has been borrowed from their system of philosophy, though that itself has passed away." (Waite's Hist. of Rosicrucians, p. 11.)

It seems to have first appeared the same year—1616—that William Shakespere died at Stratford-on-Avon.

Mrs. Potts says:

"The title of Roscrucian was, we know, never given nor adopted until after the publication of the *Chymical Marriage of Christian Rosencreutz, in* 1616. The writer in the Cyclopædia seems to acknowledge that the truth about the origin of the Rosicrucian Fraternity *is known,* though known only to a few; and we have strong reasons for believing that, in Germany at least, a certain select number of the learned members of the "Catholic (not the *Papal*) Church, are fully aware of how, when and where this society was formed, which, after a while assumed the name of Roscrucian, but which the initiates in Germany call by its true name—"Baconian." ("Francis Bacon and His Secret Society," p. 200.)

There are many thing which point to the conclusion that Francis Bacon was the real founder of the Rosicrucian Fraternity. Its purposes were very much the same

as his own. His great biographer, Mr. James Spedding, says: (Letters and Life of Francis Bacon, Vol. I, p. 3.)

"For the present his field of ambition was still in the schoolroom and library; where, perhaps, from the delicacy of his constitution, he was more at home than in the playground. His career there was victorious; new prospects of boundless extent opening on every side; till at length, just about the age at which an intellect of quick growth begins to be conscious of original power, he was sent to the University, where he hoped to learn all that men knew. By the time, however, that he had gone through the usual course, and heard what the various professors had to say, he was conscious of a disappointment. It seemed that towards the end of the sixteenth century, men neither knew nor aspired to know more than was to be learned from Aristotle; a strange thing at any time; more strange than ever just then, when the heavens themselves seemed to be taking up the argument on their own behalf, and by suddenly lighting up within the very region of the Unchangeable and Incorruptible, and presently extinguishing, a new fixed star as bright as Jupiter—(the new star in Cassiopeia shone with full luster on Bacon's freshmanship)—to be protesting by signs and wonders against the cardinal doctrine of the Aristotelian philosophy. It was then that a thought struck him, the date of which deserves to be recorded, not for anything extraordinary in the thought itself, which had probably occurred to others before him, but for its influence upon his after life. If our study of nature be thus barren, he thought, our method of study must be wrong; might not a better method be found? The suggestion was

simple and obvious. The singularity was in the way he took hold of it. With most men such a thought would have come and gone in a passing regret; a few might have matured it into a wish; some into a vague project; one or two might, perhaps, have followed it out so far as to attain a distinct conception of the better method and hazard a distant indication of the direction in which it lay. But in him the gift of seeing, in prophetic vision, what might be and ought to be, was united with the practical talent of devising means and handling minute details. He could at once imagine like a poet and execute like a clerk of the works. Upon the conviction 'This may be done,' followed at once the question 'How may it be done?' Upon that question answered, followed the resolution to try and do it.

"Of the degress by which the suggestion ripened into a project, the project into an undertaking, and the undertaking unfolded itself into distinct proportions and the full grandeur of its total dimensions, I can say nothing. But that the thought first occurred to him during his residence at Cambridge, therefore *before he had completed his fifteenth year,* we know upon the best authority —his own statement to Dr. Rawley. I believe it ought to be regarded as the most important event of his life; the event which had a greater influence than any other upon his character and future course. From that moment there was awakened within his breast the appetite which cannot be satiated, and the passion which cannot commit excess. From that moment he had a vocation which employed and stimulated all the energies of his mind, gave a value to every vacant interval of time, an interest and significance to every random thought and casual ac-

cession of knowledge; an object to live for, as wide as humanity, as immortal as the human race; an idea to live in vast and lofty enough to fill the soul forever with religious and heroic aspirations. From that moment, though still subject to interruptions, disappointments, errors and regrets, he could never be without either work, or hope, or consolation."

This statement will appear the more credible when we remember the case of our great American poet, William Cullen Bryant. He communicated verses to the county gazette before he was ten years of age; his "Embargo," a political satire, and his "Spanish Revolution," were published in his fourteenth year; while "Thanatopsis," perhaps his greatest production, was written in his eighteenth year! Many similar instances might be given.

Bearing in mind this statement, that Francis Bacon, before he was fifteen years of age, had already discarded the philosophy of Aristotle, which had held captive the mind of the human race for two thousand years; and had wrought out his plan for the improvement and redemption of mankind—a plan which was the parent of all our modern, material progress, we turn to what is said by the founder of the Rosicrucian Fraternity:

"*I was twenty when this book was finished;* but methinks I have outlived myself."

The "Fama Fraternitatis," speaking of the founder of the Rosicrucian Society, says:

"He was but of the age of *sixteen years* when he came thither."

Does it often happen that in the same era, two youths should each harbor the same world-embracing plans, for the benefit of humanity; and one should establish a great secret society, which spread all over Europe, and the other build up a grand philosophy, which is destined to live, and bear fruit, as long as civilization endures?

In the "Fama Fraternitatis" of "the Meritorious Order of the Rosy Cross," addressed to the learned in general and the governors of Europe, we find (Waite's Real History, page 65):

"Seeing the only wise and merciful God in these latter days hath poured out so richly His mercy and goodness to mankind, whereby we do attain more and more to the perfect knowledge of His Son, Jesus Christ, and of Nature, that justly we may boast of the happy times wherein there is not only discovered unto us the *half part of the world, which was heretofore unknown and hidden* (*America*), but He hath also made manifest unto us many wonderful and never-heretofore seen works and creatures of Nature; and, moreover, hath raised men, imbued with great wisdom, which might partly *renew and reduce all arts*, (in this our spotted and imperfect age) to perfection; so that finally man might thereby understand his own nobleness and worth, and why he is called *Microcosmus*, and how far his knowledge extendeth in Nature."

We see here that Francis Bacon, at the age of fifteen years, was full of tremendous schemes for the welfare of the human family, and for the reformation of the whole world. We find that, at about the same time, a secret society was established, whose foundation is lost in clouds of obscurity, but whose first publication appears

about the time of William Shakespere's death; and in that publication we are told that the founder of it was but sixteen years of age when he travelled into Arabia to obtain information which Europe was not able to give him.

We find Bacon was casting about to find kindred spirits to help him carry out his great works; and then we are told that this sixteen year old founder of the Rosy Cross Society gathered around him three other parties, who subsequently extended their total number to eight. And these brothers were each to select a successor, who should take his place, after his decease; and "the fraternity should remain secret one hundred years." (Waite, p. 73.)

And this society attacked, like Bacon, the Aristotelian philosophy, and sought, like Bacon, "the reformation of the whole wide world."

## CHAPTER XXX.

### *Is Rosicrucianism Still Alive?*

It would seem, at first thought, as if it were impossible that that mysterious association of the seventeenth century, the Rosicrucian Society, should be alive in this the nineteenth century, 283 years after it was established; and that it should still be the custodian of the secret of the cipher in the Shakespeare and other writings.

But these facts seem to be established:

1. That Bacon, at fifteen years of age, had discarded the Aristotelian philosophy, and had commenced a vast scheme for the reformation of the whole world,—"for the glory of God and the relief of man's estate."

2. That the Rosicrucian Society was founded by a youth of sixteen, who entertained precisely similar views and purposes,—for the "Universal Reformation of the Whole Wide World."

3. We have the proofs, in Bacon's own writing, that he sought to create a brotherhood of kindred spirits, who would carry out his work, after his mortal career had terminated:—"layeing for a place to command wytts and pennes."

4. There exists today in the world a most extensive and extraordinary association called the Society of Freemasons.

There would seem to be no doubt that the Guild of working Masons,—the actual mechanics,—extended back to a great antiquity. In the barbarous ages they passed, in groups, from country to country, erecting castles, with which the ruling caste could over-awe and hold in subjection the ignorant and degraded multitudes.

It was necessary that the secrets of their handicraft should be carefully preserved,—hence they placed guards (the tilers), while they worked, and used grips and passwords, to exclude spies.

But speculative Masonry is a modern institution.

The Encyclopædia Britannica, Vol. IX, p. 747, says Inigo Jones was patron of the Masons of England from 1607 to 1618. It says:

"At the same time a perfectly distinct current of ideas was originated by the Arabian mysticism of Paracelus and Rosenkreuz; which, after being popularized on the continent, was preached to the people of England, by Robert Fludd, in his Tractatus Theologica-Philosophicus. Works like Bacon's *New Atlantis* * * * fostered the idea of a new humanitarian society, and at the same time suggested the adoption of ancient symbols of fellowship."

It is a curious fact that Bacon's work "The New Atlantis," was adopted, word for word, by the Rosicrucians, and made one of their documents, without any acknowledgement that it came from the brain of Sir Francis. Whether this was a mere case of literary theft; or whether it was really prepared, in the first instance, for the use of the mysterious society, it is difficult to tell. The "Island of the New Atlantis" became "the land of the Rosicrucians."

It is strange if John Heydon boldly appropriated a book likely to be so well known as Bacon's "New Atlantis," as a Rosicrucian document, without some warrant in its history. The Encyclopædia Britannica perceives that the teachings of the "New Atlantis" are kindred to the avowed purposes of the Rosicrucian society.

Trajano Boccalini, an Italian, was the author of *Ragguagli di Parnasso.* This contained, in its 78th argument, the original of the first Rosicrucian document, published in Germany, in 1614, a pamphlet entitled "*Die Reformation der Ganzen Weiten Welt.*"

In 1704 it was published, in an English translation; and in this edition *Sir Francis Bacon is named as the Secretary of the Commission,* appointed by Apollo to secure a general reformation of the world! He made a speech, and, in accordance with his suggestions, the rotten and corrupt age was brought before the learned men of the world for examination. (See L. Biddulph. *Baconiana,* April, 1899, p. 87.)

W. F. C. Wigston, (Journal Bacon Society, June, 1889, p. 182), claims that Francis Bacon "was the founder of the Rosicrucians, or, at least, at its head in England." He calls attention to the fact that Robert Burton, in that enigmatical book, *"The Anatomy of Melancholy,"* (by many attributed to Bacon), groups together "The Rosie Cross men" and the "New Atlantis" of Bacon. He adds: —"a foot note couples the name of Bacon with that of Andreas," (the reputed founder of the Rosie-cross society), thus:—

"John Valent Andreas, Lord Verulam."

"There is not even a full stop," he adds, "between the

two names, but they are left as if they were masks for each other."

Burton speaks of the founder of Rosicrucianism as alive in 1621, and describes him, in words that exactly fit Bacon, as "the renewer of all arts and sciences."

But let us return to the Encyclopædia Britannica. It says:

"The reconstruction of London after the fire, the building of St. Paul's, and the patronage of Sir Christopher Wren, kept up the interest in the movement; and at last a formal resolution was passed that the masonic privileges should be no longer confined to operative masons."

This would indicate that Freemasonry was born in England; and spread thence to France in 1725, and within the next ten years to Holland, Spain, Italy, Russia, Scotland, Ireland and Germany.

The American Cyclopædia, Vol. VII, p. 471, refers to the initiation of the English antiquary, Elias Ashmole, into the Masonic order, in 1646, twenty years after Bacon's death. Ashmole stated, in his diary, that the symbols and signs were borrowed partly from the knights-templars and *"partly from the Rosicrucians."*

We thus find the transition from operative to speculative Masonry dating back to Rosicrucian times; and to the days when some mysterious agency, presumably a society, was republishing, at large cost, the great Shakespeare Folio of 1623. In 1632 the second edition was put forth; in 1646 Ashmole, who seems to have been familiar with the Rosicrucian Society, was made a Mason; and in 1664 the third edition of the Folio was printed.

When the child is born the umbilical cord remains to

show whence it was derived. The umbilical cord which connects Freemasonry with the Rosicrucian Society is *"the Rose-Cross degree,"* the highest pinnacle of Freemasonry; with its "sovereign princes of Rose-Croix;" and its "princes of "Rose-Croix de Heroden."

Waite tells us, (*The Real History of the Rosicrucians,* page 405), that "the origin of the Rose-cross degree is involved in the most profound mystery. Its foundation has been attributed to Johann Valentin Andreas, who is supposed to have written most of the Roscrucian manifestoes."

Prof. Buhle, a high authority upon these subjects, affirms that "Freemasonry is neither more nor less than Rosicrucianism, as modified by those who transplanted it into England."

I have a book, ready for the Press, entitled "Ben Jonson's Cipher," the object of which is to show that there is a Baconian cipher in the plays attributed to Ben Jonson; and in Jonson's play of *"The Staple of News"* we find two references to the Rosie-Cross Society, as follows:

> "Is by the *brotherhood of the Rosie-cross,*
> Produced unto perfection." III. I.

And again:

> "He has nature in a pot, 'bove all the chymists,
> Or airy *brethren of the Rosie-cross.*" IV. I.

When we see two societies, with kindred purposes and vast philanthropic schemes, for the good of mankind, one the Rosicrucian association, and the other the order of Free-Masons; the first apparently disappearing from the

theatre of the world at the very hour when the other is born; and when we find the highest branch of one of these societies bearing the very name of the other; we may fairly conclude that both are parts of one continuous whole.

If it be objected that it is impossible that the plans and purposes of the Rosicrucians could be continued down through the three centuries which have elapsed since we know it to have been in existence, it is sufficient to point to the fact that Free-Masonry has endured for an equally long period of time, as an open association, with millions of members, taking an active part in the affairs of the world.

It is not necessary to believe that every Free-Mason in the world is in possession of the secrets of Rosicrucianism. It is sufficient if "the sovereign princes of Rose-Croix," and the "princes of Rose-Croix de Heroden," dwelling in secrecy on the pinnacle of the inner temple of Freemasonry, possess certain great secrets, which are transmitted from age to age, by the simple process of each prince selecting his successor, before he dies. Indeed the absolute truth may be known to but half a dozen persons at any one time. Such a selected succession might endure to the end of time; much more for three hundred or five hundred years.

Then to this inner circle, of great and faithful men, the vast membership of millions, in the other branches of Free-Masonry, would be but the arms and limbs of the order, to be set in motion whenever necessity might arise. They would perform an important part in preserving the secrets of the society, while in fact they would know little or nothing of what they were.

Without going into the question whether secret societies should or should not exist in a free state; or how far their establishment was justified by ancient persecutions and oppressions, (when free thought and free speech were too often accounted treason); it is only fair to say that the purposes of Free-Masonry are undoubtedly kindred to those of the Rosicrucians, and to the principles and plans of Francis Bacon. They are pre-eminently a charitable body. They preach "the fatherhood of God and the brotherhood of man." They teach mercy to the poor and wretched; charity to the widow and the fatherless; and there can be no doubt, whatever may be justly urged against them, that they have done an incalculable amount of good all over the world.

If the spirit of Francis Bacon lives in any human organization today, it seems to me it would be content to dwell in such a society,—such a vast organized charity; always on the side of liberty; and hostile to ignorance and tyranny.

We can conceive of an association, something akin to our own Smithsonian Institute, moving silently and secretly down the ages; here helping the publication of a book, which otherwise might not see the light; there directing the movement of events, so that mankind would be more free and happy; a benevolent [illegible] chine," manifested only by the good works thrown up along his path. Such may be the Rosicrusian Society, if it still exists.

But is there evidence that any such agency has been at work, about Francis Bacon's affairs, since his death?

I have already called attention to the fact, (first observed by William Henry Smith of England), that the

first three Folios of the Shakespeare Plays are exactly alike in pagination, arrangement of type, bracketings and hyphenations; and, even what we would regard as typographical errors. In each the same words begin and end every page of the three great volumes of 1000 pages each. And yet it is evident they were not printed from the same type, and there was no stereotyping in that age. They appeared in 1623, 1632 and 1664. (See page 112 ante.)

If a society was started to perpetuate the cipher story, and, if, as we know, it continued to exist for forty-one years, why should it die then? Would not the secret become more valuable with every year that it was preserved?

Mrs. Henry Pott, the learned author of *"Francis Bacon and His Secret Society,"* is quite sure that the Rosicrucian association is still in existence. She says, (page 23):

"When experience shows that Freemasonry exists exercising the same functions, rules and system, as it did nearly three hundred years ago, reason tells us that what is a fact concerning the lower grades of a society is likely to be equally a fact concerning the upper grades of the same society; and when we see the Freemasons exhibiting and proclaiming themselves, in their meetings, dresses, and hundred or five [illegible]ch as they did at their first institution, we find it contrary to common sense to maintain that the retiring and silent Rosicrucians, who from the first enforced concealment and silence, cannot now be in existence because they are not seen or generally recognized."

There are certainly many facts which show that some society has continued to exist during the last two or three centuries which has been supervising the correspondence

of Francis Bacon and cutting out or purloining anything which might throw light upon the secrets of his career.

In Spedding's Life and Letters of Bacon, Vol. 2, page 3, we find reference to a box of Bacon's papers, which, in 1682, came to Dr. Tenison, from "the executor of the executor of Sir Thomas Mewtys," and which disappeared at some time, subsequently to 1749. Spedding refers to it as proving "the existence at that time of writings of Bacon's which are not now to be found." Archbishop Herring placed them in the Lambeth Library in that year, 1749.

Who carried them off from that safe depository, and why have they never since seen the light? If they had been purloined by a mere lover of curios, would they not, at his death, have found their way back to Lambeth Library, or to the British Museum? Only a society of some kind could have kept them secreted for 150 years.

Spedding further says, Vol. VII, p. 589:

"If my conjecture be correct, it follows that there were then in that box, besides those which are still extant at Lambeth or elsewhere, a good many which are not now to be found; and as there is nothing on the face of the matter to distinguish these from the rest, or suggest any cause for their disappearance, it is possible that they are still in existence and may yet be discovered. In most cases I have quoted the description of each of these missing letters in the place where the letter itself would have come in. But for explorers who may light upon any of them by chance, it will be convenient to have the descriptions collected together, that they may be more readily referred to. * * * And in recommending the list to the

attention of explorers or possessors of manuscript collections, I would only remind *them that all the letters or papers described in it must, in my opinion, have been extant and in the hands of Dr. Tenison as late as December, 1682.*"

The italics are Spedding's.

Mrs. Pott says, ("Francis Bacon and his Secret Society," page 49):

"There is a mystery about Sir Tobie Mathew's collection of letters to and from Bacon. These letters are, as a rule, not only without a date, but likewise they appear to have been 'stripped of all particulars that might serve to fit the occasion' for which they were penned; sometimes, even, the person to whom they were addressed."

Mrs. Pott refers (p. 46, ibid), to some French verses, (no. 175), among the "Tenison manuscripts," at Lambeth Palace, London, addressed to Anthony Bacon, the brother of Francis, and referring to him as a poet, "the flower of Englishmen, the honor of the nine Muses;" and shows that this document is not included in the printed catalogue. Nos. 174 and 176 are duly registered, but 175,—which connected one of the Bacon family with the subject of poetry,—*is omitted!* Mrs. Pott asks "could this be accidental?"

On the same page, she states that in the Harleian MSS. Bacon's "Promus of Formularies and Elegancies," is numbered in the collection but *omitted from the catalogue!* And yet this document is now attracting the attention of the scholars of the whole world.

Mrs. Pott also says, (page 44, ibid):

"There are upwards of sixty letters from Anthony Stau-

den to Anthony Bacon, previous to the one from which Spedding extracts his first quotation; and there are other correspondents whose letters will, undoubtedly, at some future date, be held of great value and interest. The drift of these letters must have been understood by the compilers of the printed catalogue of the Tenison manuscripts, and by biographers who have quoted from some of the letters. What satisfactory reason can be given for the fact that a hint of the existence of this correspondence is here and there given, and letters are published which bear directly upon politics or the passing history of the day, but that the true purport of the collective correspondence is everywhere concealed? For these letters, taken collectively, have a distinct and harmonious aim and drift. They teach us that Francis Bacon was the recognized head of a secret society, bound together to advance learning and to uphold religion, and that Anthony Bacon was his brother's propagandist and corresponding manager on the continent."

I quote again from the same author, (page 19, ibid):

"Such an answer has hitherto been withheld, and it cannot be thought unreasonable if, for the present, we continue in the faith that the statements and theories here set forth are approximately correct. When those who have it in their power absolutely to confirm or refute our observations will do neither the one nor the other; when published books are found invariably to stop short at the point where full information is required, and which *must* be in the possession of those who, having written up to that point, know so well where to stop and what to omit, then we are assured that the questions remain unanswered,

the books incomplete, because those who have in their possession the information which we need are bound by vows to withhold it. In Freemason's language, they *'cannot tell,'*—an expression which recurs with remarkable frequency in correspondence on these subjects, and which is judicially or graciously varied and paraphrased: 'I regret to be unable to give you the information you seek,'—'I am sorry that I can tell you nothing which will assist your researches,'—'These inquiries are most interesting—I wish it were in my power to help you,' etc. In vain have we endeavored to extract the answer, *'I do not know.'* Such a phrase does not seem to exist amongst the formulæ of Freemason or Rosicrucian language."

Why were expensive photo-lithographic copies of the Folio of 1623, put forth a few years ago? It could not have been for profit, for we are told that but one hundred copies of each edition were printed. Was it through the same influence which gave us the Folios of 1623, 1632 and 1664, before the days of photography and lithography?

Waite, in his book, ("The Real History of the Rosicrucians, p. 408), has a chapter tending to show that a Rosicrucian Society was alive, in the Island of Mauritius, on the 12th of September, 1794; and that a pseudo-society existed in England in 1836; and that a "Rosicrucian Society of England," now exists in that country. No one can be a member who has not been previously initiated into Freemasonry. Waite seems to doubt whether any connection can be established between these modern societies and the ancient organization. Mrs. Pott has had correspondence recently which tends to show that the Rosie-cross association is still in existence in Germany.

And why, I would ask, has the discussion of the theory that Francis Bacon was the real author of the so-called Shakespeare Plays, provoked such terribly malignant opposition?

Why was Delia Bacon, nearly fifty years ago, persecuted into her grave, through a mad house, by the gallant gentlemen of that era, for intimating that Francis Bacon wrote the Shakespeare Plays? Would any other literary controversy have elicited such dreadful bitterness?

The authorship of the books of the New Testament,—the most sacred writings known to the Christian world,—has been questioned; and the accepted writers pushed aside; yet no man has ever denounced any of those commentators as lunatics or knaves, or scoundrels; or suggested that they were fit subjects for an insane asylum.

As Hamlet says: "'S'blood, there is something in this more than natural, if philosophy could find it out."

Is the play-actor of Stratford, who began his recorded career with one drunken spree, and ended it with another; and of whom not a single creditable act or word, or trait is preserved, even by tradition, more sacred than Matthew, Mark, Luke and John, and the whole Christian dispensation?

Who is it that is at work stirring up all this passion and prejudice,—this tearing of men and women to pieces because they dare to quietly discuss a not unreasonable literary hypothesis?

Mr. Gladstone said:

"Considering what Bacon was, I have always regarded the discussion as one perfectly serious and to be respected."

I have already quoted the curt expression of John Bright, that "any man who thinks Shakspere wrote Lear and Hamlet is a fool."

In William D. O'Connor's charming little book, "*Mr. Donnelly's Reviewers,*" we find the following lines, (page 80):

"We need not allude to the great number of intellectual and accomplished men and women, in private life, who accept this theory. We need not even mention the formal advocates, such as Delia Bacon, with her noble clouded ideality, struck through with such lightnings of insight as seldom make splendid any brain; nor Judge Holmes, with his solid learning and sterling sense, whose book a *Tribune* reviewer had once to brassily falsify before he could even try to answer it; nor even Mrs. Pott, whose marvelous power of patient research, equal in itself to genius, is coupled with the most delicate and unerring perception. But there is Leconte de Lisle, incomparable but for Victor Hugo, among the French poets, who has the dazzling honor of being the successor to Victor Hugo's chair in the French Academy, and he has declared unequivocally against the Shakespeareans. There is Dr. Kuno Fisher, of Heidelberg, illustrious now above the modern German philosophers, as the expounder of Kant, who, not long since, was announced to lecture in support of the Baconian theory. There is James Nasmyth, the broad-brained Scotchman, famous as an astronomer, the inventor of the steam pile-driver, the steam hammer, improved ordnance, telescopes, what not, whose practical mind saw the same truth. There is Lord Palmerston, the embodiment of the strong British common sense, and he,

too, was a Baconian. There is Sir Patrick Colquhoun, one of the most eminent of English publicists, who has added his name to the Baconian roster by his lecture, a couple of years since, before the Royal Society of Literature in London. There, as said already, is Charlotte Cushman, the powerful actress, whom the stage and the playgoer will long remember. There is General Butler, (O rare Ben Butler!), whose full mental worth will not be known until some publisher has the wit to urge him to collect into a volume his trenchant literary essays, such as his cogent defense of the slandered Byron. And there, too, to go no further, is that justice of our Supreme Bench, who most in mind resembles Marshall, and who long since gave in his adhesion, on judicial grounds, to the cause of Bacon."

When I was in England in 1888, I had the pleasure of participating in a debate, before the "Union" of Cambridge University, with some of the brightest young men, (not boys) of England, Ireland, Scotland and Australia, upon the question: "Did Francis Bacon write the Shakespeare Plays?" There were five hundred students in the hall, and custom required that, as they passed out, at the close of the debate, each should register his vote, yea or nay, on the question. Of the 500 only 120 voted in favor of Shakespeare's claims; 101 voted that Bacon wrote the Plays; and nearly 300 were so bewildered that they refused to vote at all!

And yet, despite this striking result, in the very heart of England's learning and culture; and the long list of great names of converts, given by Mr. O'Connor, the public mind is assured that the Baconian theory is akin

to insanity, if it does not actually deserve the state prison!

Surely there must be some malign and secret influence at work, behind the curtain, to thus attack, with bludgeons and blunderbusses, a belief endorsed by some of the brightest intellects of the old and new world.

And now I would touch upon some matters which I do not put forth as essentially a part of this book, for I have not complete faith in some of the statements made; but I give them as contemporary gossip, which may throw some light upon the questions at issue.

It seems that a threatening letter has been written, by some anonymous party, to a prominent English writer, Mrs. Henry Pott, of London, author of "*Bacon's Promus,*" to intimidate her from seeking farther to show that Freemasonry had something to do with the suppression of facts relative to Bacon's authorship of the Plays. This letter may be the work of an industrious "crank," (and such abound everywhere); or it may be part of a conspiracy, of "the Rosie-Cross degree,"—or a select circle within it,—to postpone all discussion of the subject until the time comes, appointed by Bacon, for the revelation of the tremendous secret. One could not much blame them, if such a trust had been placed in their hands, for striving to hold back all inquiry until the time fixed by their great leader, had arrived. But this enlightened age will not endure any middle-age methods of trampling out the truth in blood,—if any such are contemplated.

Mr. William Henry Burr, of Washington, D. C., an old friend, original thinker and eminent writer, sent me a letter, dated June 21st, 1899, in which he enclosed a letter, from which I make the following extracts:

Postmarked "Westfield," no state given.

"Providence, R. I., June 27th, 1898.

"Sir:—I am writing you from a wrong address, under an assumed name and in a feigned hand.

"Under similarly feigned hand, name and address, I lately wrote Mrs. Henry Pott, and to the same effect that I now write you.

"The object I have in doing this is to say to you, as I did to Mrs. Pott, that she is in danger on account of several things she has said in 'Baconiana,' about Freemasons, and, as I myself am a Freemason, I would run (and am running) a risk of my life in warning her.

"The fact is that what Mrs. Pott has said about Freemasonry has attracted attention in the Fraternity and had better be discontinued.

If Francis Bacon was a Rosicrucian—which was the earlier name of Freemasonry—he broke the great rule of the order when, in his writings, he endeavored to spread exoterically, and over all mankind, by his heavier works, as well as his works of recreation, (which he recalled pleasantly as his works of the alphabet, his pastime; his very A B C), the learning which the Order had determined and ordained should be secret, like the Eleusinian mysteries of old. It was in revenge for this infraction that the Order compassed his ruin. * * *

As you have been long known to me, Mr. Burr, as a firm and unwavering advocate of the Baconian truth, I am writing you this. At first I had intended telling it to Mrs. Pott. But I only hinted at it, confining myself to warning her not to say anything in print about Freemasonry. She may be suspected of knowing, (even if she does not know), more than the Fraternity thinks she

ought to know. And I need not say more, especially as you may be a Freemason yourself.

Respectfully yours,

JOHN WARREN BROWN."

It is evident that this letter was intended, not only to threaten Mrs. Pott, but Mr. Burr as well; and the talk about "risk of life" is very suggestive. But I am reluctant to believe that Freemasonry or Rosicrucianism would resort to any such courses.

Mr. Burr believes he has found evidence to show that Bacon did not die in 1626. He has written a pamphlet, to prove that he, (Bacon), withdrew from the world in that year, and lived, as a recluse, for fourteen years longer; and he quotes the Earl of Verulam to show that his body, despite his will, was never buried at St. Michael's, St. Albans, and is not there now. The suggestion is made, (as stated in the foregoing letter), that Bacon was driven into exile, in 1626, by the Rosicrucians, for violating their rules.

While all this will seem incredible and unreasonable to the general public, it may be conceded that there is something mysterious about the death and burial of the great man. It is said no two accounts of those events agree.

In conclusion I would say that I anticipate that a concerted attempt will be made, here and in England, either to ignore this book altogether, or to drown it in oceans of insult and abuse.

But the truth

"Will rise,

Though all the earth o'erwhelm it to men's eyes."

## CHAPTER XXXI.

### *Shakspere's Grave.*

There is a curious fact connected with the burial of Shakspere.

We referred to it in "The Great Cryptogram," page 888, as follows:

"There has been found recently, (1884, in the Bodleian Library,) an old letter from a certain William Hall, a Queen's College man, who took his B. A. degree in October, 1694, to Edward Thwaites, of Queen's College, a well-known Anglo-Saxon scholar. Hallowell Phillips pronounces the letter genuine, and has printed it for private circulation, with a preface, in which he shows that it was probably written in December, 1694, seventy-eight years after Shakespere's death. Mr. Hall was visiting Stratford, and wrote to his 'dear Neddy.' He quotes the famous lines on the tombstone, and adds: 'The little learning these verses contain would be a very strong argument of the want of it in the author.' He says that Shakespere ordered these four lines to be cut on his tombstone during his life-time, and that he did so because he feared his bones might some day be removed; and he further says that they buried him '*full seventeen feet deep* —deep enough to secure him!'"

Sir Thomas Bodley, the founder of the famous Bodleian Library, was born in 1544, and died in 1612. He and his successors accumulated thousands of curious documents.

There seems to be no reason to doubt the truth of the statement made by Hall. He must have derived his information from common report in Stratford, as he was himself simply a traveler visiting the town.

Graves are not usually made deeper than six feet, as that is about the limit from which the grave-digger can throw the earth to the surface.

To make a grave seventeen feet deep would require the same appliances which are used in digging a well—such as rope, windlass, buckets, etc. A grave seventeen feet deep would be an unprecedented and extraordinary affair. It would be literally burying the corpse in a well.

Ben Jonson, who was one of Bacon's "good pennes;" and, (as his interview with Drummond of Hawthornden shows) lived in his house and was his friend; and who, in his "Discoveries" (1640), applied to Bacon the same expressions he had, in the introductory verses to the Shakespeare Folio of 1623, applied to Shakespeare; and who declared, in effect, that Bacon was a "concealed poet," by saying he had "filled up all numbers," which meant that he had made all kinds of poetical compositions; Jonson—we say—was probably present at Shakspere's funeral.

We read in the Diary of the Rev. John Ward, Vicar of Stratford, in 1662:

"Shakespeare, Drayton and Ben Jonson had a merrie meeting, and it seems, drank too hard, for Shakespeare died of a feavour there contracted."

Why were Drayton and Ben Jonson at Shakespere's home at the time of his death? Stratford was then three days' journey from London.

Was it known in London that the actor's health was failing, and that his demise was not far off? Did Bacon send them there?

Was it to see that nothing was said or done by Shakspere, in his last moments, that would reveal or expose the great secret?

Was it at Ben Jonson's request, on behalf of Bacon, that Shakspere was buried seventeen feet deep?

Did Ben Jonson secretly place in the coffin, under the body of the dead actor, a bottle, or water-tight casket, which contained a parchment, covered with "the wax of watch-candles," revealing Bacon's authorship; and stating where the original manuscripts of the Plays, and a world of other matters, could be found?

And why, over this seventeen-feet-deep hole was a stone placed, invoking curses upon any one who would remove the stone or disturb the body?

Curses meant a good deal more in that superstitious age than they do now. We have seen that this imprecation, supposed to have been uttered by the dead man, was so terrifying, that, although the actor's wife and daughter would have been glad to have been buried with him, they did not dare to face that threat.

> "Blest be the man that spares these stones,
> And curst be he that moves my bones."

It seems unquestionable that *there must have been some reason* for digging that grave seventeen feet deep, and

capping it with a warning to stand back and leave it alone.

And when we find that that stone not only uttered that threat, but, in Francis Bacon's bi-literal cipher, declared that he, Francis Bacon, was the real author of the Greene, Marlowe and Shakespeare Plays, we put this, that and the other together, and say: "There is something hidden here, that was not to be revealed until after a certain number of years had passed."

Because if there had been no such threat on the grave-stone, and if the body had been interred at the ordinary depth, then when the grave chanced to be subsequently opened, to bury any of his family or posterity, the casket might be found, like the papers of Numa Pompilius; and the great secret would have been revealed before the time prescribed by Francis Bacon.

So that the threat, above, and the seventeen-feet-deep hole below, were both necessary and co-related parts for the preservation of the secret; and Ben Jonson was there to see that it was preserved.

In 1888, at the time of the publication of "The Great Cryptogram," there was considerable excitment in England over the question of the authorship of the Plays; and it was proposed by many that the grave in the church at Stratford should be opened, if for no other purpose than to take a cast of the skull, or of so much of it as remained, to see whether or not it indicated an intellectual cranial development.

But thereupon a concerted uproar of protests arose against "desecrating the remains of the illustrious poet!"

The worms had devoured his flesh, and the animalculæ were eating away the animal tissue that held the mineral part of the bones together, and reducing the whole thing

to nothingness; but it would be a horrible desecration—they said—to permit the most intellectual age in the world's history to reverently view the relics of the dead actor, for the increase of knowledge; and to help settle a great vexed question, in which all mankind was interested.

Was this uproar caused by those who knew that in the grave was that which would have terminated forever the Bacon-Shakespeare controversy?

Will another such uproar follow the publication of this book, and any proposition to open that grave?

Will the successors of the Rosicrucian Society stand guard over it with all the weapons of calumny, abuse and denunciation?

And yet why should they?

Bacon simply postponed the revelation of his great secret until such time as the age would give it fair treatment and an impartial hearing. Is not that age here now? Will anything be gained by deferring it a few years, or a century or two, longer? Who can foresee what revolutions may fall upon and destroy civilization in the ages that are near at hand?

In all the past, in Atlantean, Assyrian, Egyptian, Grecian, and Roman history, God's most splendid developments of culture have, as they approached their culmination, been overwhelmned by gigantic catastrophes, physical or social; and man has been cast back into semi-barbarism.

Our reasoning may be fallacious; and there may be nothing in Shakspere's grave but dust and ashes; but at least it will cost little of time or means to make the investigation.

While this great, peaceful age is at its best, the world is entitled to know the truth, as to all things. Error assists only evil. In light is safety.

"Since God is light;
And never but in unapproached light,
Dwelt since eternity."

## CHAPTER XXXII.

### *The Church of St. Michael, at St. Albans.*

"My name be buried where my body is," said Bacon in the Sonnets.

In his will he says:

"For my burial, I desire it may be in St. Michael's church, near St. Alban's; there was my mother buried, and it is the parish church of my mansion house of Gorhambury, and it is the only Christian church within the walls of old Verulam."

How many reasons he gives. How many reasons he gave for publishing the bi-literal cipher in the De Augmentis!

And he adds:

"For my name and memory, I leave it to men's charitable speeches, and to foreign nations, and the next ages."

He had written, in the first draft of the will: "And to my own countrymen *after some time be passed.*" But fearing that this looked too clearly to a coming revelation, "When wasteful wars should statues overturn," he struck it out.

His name—his record—was to be buried where his body was; and lest a long subsequent age should be in doubt where his place of burial was he put it in his will.

He made the excuse, "there was my mother buried," but his father was buried at "St. Pauls." Why was his wife not buried near her husband? He was the most distinguished member of his family. He had been Lord Keeper of the Great Seal, during the first twenty years of Elizabeth's reign. He was a very great man. Why this separation of the family?

Was there any place in or about the church where any considerable deposit of papers could be secreted?

We read in "Baconiana" (London), October, 1897:

"During the recent excavations at St. Michael's, the workmen have discovered, seven feet below the present ground level, a line of solid Roman masonry, which runs at an angle of 45° up to the church, where the west wall of the north aisle meets the nave. For this late information we must thank the editor of 'Middlesex and Hert's Notes and Queries,' April, 1897."

In a work written by Cussans, in 1881, we read:

"There is strong reason for believing that the present church, standing as it does within the walls of ancient Verulam, occupies the site of a heathen temple. The church is in the midst of extensive buildings, for though the churchyard has been used for centuries, *there are many parts, on all sides of the church, where it is almost impossible to dig a grave, by reason of the solid masonry beneath the surface!*"

Whether this masonry ("and broils root out the work of masonry,") is part of the walls and temples of the ancient Roman city of Verulam; or whether it is stone-

work placed there by the direction of Lord Bacon himself, matters little. It would furnish ample room, in its subterranean chambers, for the deposit of all the papers necessary for the revelation of the secret history of his era.

The scholarly magician, Prospero, in the Tempest (V. I.) says:

> "But this rough magic
> I here abjure; and, when I have required
> Some heavenly music, (which even now I do,)
> To work mine end upon their senses, that
> This airy charm is for, I'll break my staff,
> *Bury it certain fathoms in the earth,*
> And deeper than did ever plummet sound,
> *I'll drown my book.*"

These seem to be the last words of the great philosopher, when—reaching power in the state, and possessed of ample wealth—he bade farewell to the attractions of poetry and the drama, and devoted himself to statecraft—"the glory of God and the relief of man's estate."

Prospero says:

> "My dukedom since you have given me again,
> I will requite you with as good a thing;
> *At least bring forth a wonder,* to content ye,
> As much as me my dukedom."

Was the "wonder" his wonderful philosophical works?

While I was in England—in 1888—I made repeated visits to St. Michael's Church. I took with me a pocket compass and I found that while the magnetic needle—within the churchyard, but some distance from the church—pointed correctly to the north; inside the church it was

deflected to the west and pointed directly to Lord Bacon's monument. I concluded that there might be beneath the church a large amount of iron, such as great chests of that metal.

This monument to Lord Bacon states that it was erected by Sir Thomas Meautys, his earnest friend and private secretary, who survived him, and inherited his possessions as cousin and next heir. He lies buried at the foot of Lord Bacon's statue; like a faithful watch-dog guarding his master until he awakens. Any one who will visit the church will see that the whole of the inscription on the stone, over his grave, has been chipped out by a chisel, so that only his name is left. It is not worn out evenly by the feet of visitors, but great holes are cut in the stone.

Did it contain a cipher? Did some one know that fact, and, therefore, obliterated the whole inscription?

Bacon, in his last will, left large gifts to his wife, and afterwards "utterly revoked them," as he said, for "just and good causes," and left her to her legal rights. Not long after his death she married her "gentleman-usher," and "the comments of contemporary satirists" gave countenance to scandal. (Spedding L. & L. VII, 538.)

What was the cause of a hostility bitter enough to deface the grave-stone of a dead man?

Is it another illustration of the truth that "hell has no fury like a woman scorned."

The sexton of the church, an old man, told me that soon after the beginning of this century, when his predecessor entered the church one morning, he found that the alabaster statue of Sir Francis had been taken down from its pedestal and lay on the floor, with one hand broken

off. He pointed out the place where the hand had been subsequently restored and cemented to the arm. He said they had to employ derricks and a large force of laborers to get the heavy statue back to its place.

No one, he remarked, could imagine any reason for the overthrow of the image, as it was too heavy to carry away, and too well known to be stolen.

Had a tradition descended among the posterity of some of the workmen employed by Bacon, that a treasure of some kind was in or about or near the monument, and were those who took down the statue looking for it? Were they unwilling to wait until "wasteful wars" should overthrow it, and "broils root out the work of masonry."

Or was there a written declaration inside the statue, and did some society, which knew of it, overturn the statue and get possession of it, lest it should fall into adverse hands?

How did the dark-colored stone, set in the face of the pedestal, come to be broken into two pieces, afterwards repaired by cement?

Was this farther proof of a search?

Mrs. Henry Pott told me that, among the descendants of Sir John Davies, the poet, and friend of Bacon—to whom Bacon wrote, in a letter yet extant—*"be good to all concealed poets,"*—a traditionary belief had always existed that Shakespere was not the author of the plays which bear his name!

This discussion has progressed too far for any man, or set of men, or society, or brotherhood, to arrest it. It must go on until all the truth is known. The world has it in charge.

In the Latin inscription on Lord Bacon's monument occur these strange words:

*"Let compounds be dissolved."*

There is nothing to explain them.

Do they mean that the time must come when all masks shall fall, and there shall stand forth, before the world, singular and luminous, the figure of the grandest of the sons of men—the first of poets and the foremost of philosophers—*FRANCIS BACON?*

THE END.

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